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## REVIEWS

*Leabhar na g-Ceart; or, the Book of Rights.* Now for the first time edited, with translation and notes, by John O'Donovan, Esq. Dublin, published by the Celtic Society.

THE 'Book of Rights' is the first publication of the Celtic Society. It is a kind of Irish Domesday Book: far less valuable, indeed, than the venerable volumes which repose in the Chapter House at Westminster,—but of the same class and character. In the form in which it is here presented, it is, also, not far removed from the same age as the English Domesday. For, although Benعان, or St. Benignus, who was baptised when seven years old by St. Patrick, is said to have compiled such a book, and to have inserted it in the 'Psalter of Cashel,'—and although the name of Benعان is vouched for many particulars recorded in the volume now published,—there is no sufficient authority for believing that the present book is the one actually written by him. Many facts mentioned in it are altogether inconsistent with such a supposition. It is here printed from two manuscripts, both in the possession of the Royal Irish Academy,—one written in the fourteenth century and the other in the fifteenth; but it may be confidently pronounced from internal evidence to be, in its present shape, a composition, or series of compositions, not of the fifteenth century nor of the fourteenth, but of the tenth. As far as it goes, therefore, it presents a picture of the state of Ireland at about the close of the Anglo-Saxon dynasty in England.

The 'Psalter of Cashel,' in which Benعان's original Book of Rights is said to have been inserted, is described as having been a miscellaneous collection of Irish records, compiled from the writings of many authors from St. Benignus downwards. It is quoted by all writers upon the early history of Ireland; and many who never saw it, and knew very little of its contents, refer to it with veneration or enthusiasm as the "celebrated" and the "famous" and the "invaluable" authority upon all questions of Irish antiquity. It is not now known to be in existence. O'Reilly stated, in his 'Irish Writers,' that it was extant in Limerick in 1712,—as appears by a large folio MS. in the Irish language, preserved in the library of Cashel, written in Limerick in that year, and partly transcribed from the original Psalter of Cashel. He adds, that it was long supposed to be lost; but that when his book was published it was "said to be deposited in the British Museum." Both statements turn out to be erroneous. No such book is known at the British Museum; and it appears from a note to the introduction of the present volume, that "the Cashel MS. referred to by O'Reilly is a compilation made in 1712 by Dermot O'Connor, the translator of Keating, who calls it the Psalter of Cashel;—but this name was given to it by himself, though he never saw the 'Psalter of Cashel.'" (Intro. p. xxviii.) Large fragments of it are thought to be preserved in a MS. in the Bodleian, described by Dr. Todd in the 'Proceedings of the Royal Irish Academy,' vol. ii. p. 336, and in the Introduction to the present volume, p. xxviii. to p. xxxiii. —but there is no trace among these fragments of any 'Book of Rights.'

The editor accurately describes the contents of the 'Book of Rights':—

"It gives an account," he says, "of all the rights of the monarchs of all Ireland, and the revenues payable to them by the principal kings of the several provinces, and of the stipends paid by the monarchs to the inferior kings of the districts or tribes sub-

diary to them, and of the stipends paid by the superior to the inferior provincial kings for their services."

These are valuable materials for an estimate of comparative civilization. As applied to Ireland, the subject is a very dangerous one to enter upon. If we state anything which does not come up to the native estimate, we shall have a hornet's nest about our ears!—so, we will endeavour to avoid offence by giving some of the statements of the book before us without comment. They are statements which it is not difficult to apply.

We have not observed any notice of money throughout the 'Book of Rights.\* The payments to all the chiefs are in kind. Mention is frequently made, indeed, of "rings,"—and occasionally they are described as of gold. Sometimes they are clearly personal ornaments. "A ring of gold bright from the fire," "two rings of red gold," "a ring of gold upon every finger," and "the hero's ring" and "the champion's ring," may be trinkets, or marks of individual distinction; but a payment of "ten carved rings," or of "thirty rings," seems to indicate some other use for this form of the precious metal. With all respect for the memory of these warlike chieftains, we would venture to submit, that "thirty rings" seems a number more befitting the toilet-table of a Brummell or a Nash than that of any O'h-Eidrisceoil or Mac Mathgamhna. Occasional instances occur of a person who is entitled to a complete outfit at the public expense. In such cases we have the customary articles of costume and ornament enumerated entire;—as, for example:—

Entitled is the man who is the best of them  
Of the Siol Muireadhaigh, from the king,  
To a ring, and a dress, and a steed,  
To a shield, sword, and coat of mail.

The principal items in the royal incomes appear under the heads of sheep,—cows "with copious milk,"—oxen "to supply the ploughing"—hogs, either alive or salted and pickled,—hounds for forest hunting,—wethers "in the yellow month," which is said to mean August, but is more likely to indicate October,—horses, red and brown "steeds fit for the road," steeds of iron colour or dark grey, "in preparation for every great battle,"—swords, "with razored edges," or "curved for the battle," and occasionally "with studs of gold,"—shields, in one instance "four golden shields,"—and in a single place, as far as we have observed, "twelve lances on which there is poison." There are, also, renders or rents of coats of mail,—and tunics sometimes "with golden hems"—and cloaks of many colours, white, red, blue, purple; in one instance "chequered," and in another "napped, with the first sewing trimmed with purple." Certain chieftains were to be provided with ships, the nature of which we have not observed to be explained;—and dwellers both on hill and plain, by mountain and by ocean, were to be liberally supplied with drinking horns, sometimes described as "curved," or as horns "for quaffing mead," and once—it was with reference to a grand occasion—"variegated, with peaks." Ale and mead were the general drinks; wine is mentioned, but not particularly described. The other potations were clearly better known; and are occasionally alluded to in a way which, until the times of Father Mathew, would have been said to prove the singular tenacity of national characteristics. Gloomy as the day may now seem to the men of

\* There is mention of a "serepall," "sereapall," or "sereball," "an ounce of gold," in the inserted poem on the Galls or foreigners of Dublin (p. 229); but if, as Mr. Petrie contends, that was a coin, ('Round Towers,' p. 221.) it was probably not coined by the native Irish, but by the "foreigners." In the same passage there is mention made of "an ounce [of gold] for each nose,"—was that a payment calculated by a counting of noses, or was it a nose-ring, or other nose ornament?

Munster, we trust the time is not far distant when again it may be sung of them,—

There are corn and fruit and goodness  
In smooth Mumha (Munster) of much prosperity;  
Mead and drinking-horns and ale and music  
To the men of Mumha (Munster) are known.

One glorious entertainment is described, which a certain king (it is unnecessary to trouble our readers with his name) was bound to provide for the monarch of Tara every seventh Allhallow-mass. He was to send the predetermined quantities to a certain whirlpool in the Boyne,—whence the sovereign, accompanied by his chieftains, was to escort the viands in right honourable fashion. No homeopathic feast was that. "Twelve vats of each kind of ale" was the measure of the dole; and it is stipulated, in phraseology something like that of our modern brethren in the Far West, that "a suitable quantity of the best viands" was to bear the mighty potato company. What particular materials for cookery or results of cookery were meant by "the best viands" will probably for ever remain a mystery. Very savoury they no doubt were, and highly flavoured. One of the allowances made by the King of Eire—that is, the King of Ireland (Erin as it used to be called, but that is the genitive of Eire, and is, therefore, properly discarded) to his brother of Uladh (which means Ulster) is "twenty handfuls of leeks," with a like number of "sea-gulls' eggs." Many people will not anticipate one accompaniment of the feast—"chess-boards." They seem to have been a customary part of the furniture of every festive board. The word in the original is more closely rendered "table;" but all glossarists agree that it meant a quadrangular board divided chequerwise,—and the usages of other contemporary nations give authority to the conclusion that the game for which these tables were used was really a form of chess. At p. 39 is a reservation of thirty of these tables—translated thirty chess-boards—"for a banquet;" and at p. 247 we read of "a chess-board with white men." The number of them mentioned throughout the book is very singular. As an illustration of the subject, the editor has given four engravings of an ancient chess-king found in Ireland, and now preserved in the cabinet of Dr. Petrie. It is very similar to those found some years ago in the Isle of Lewis,—which were engraved in the twenty-fourth volume of the 'Archæologia,' and commented upon by Sir Frederick Madden.

The last item of payment which we shall mention is "slaves." There are many entries which stipulate for the delivery of so many men and so many women; and that there may be no doubt of the actual meaning of the general term, others occur which are specific enough. We have "bondmen" and "bondwomen"—"enslaved bondmen"—"bondmaids," at p. 33,— "women not slaves," at p. 213, and at p. 41 "thirty women slaves," who are catalogued between "thirty good steeds" and "thirty cows." It does not appear whether the slaves were obtained by war or by barter.

The book contains evidence of the existence of a sovereign elected king of Ireland—of kindlets or chiefs of clans of various degrees of dignity,—of free tenants—and of a class who were not slaves, that is, not the subjects of sale or donation, but were attached to the soil, *adscripti glebe*, and bound to the performance of certain villen services. These were called the "unfree tribes." It was their duty to supply the chief with firewood, to wash and mend his clothes, and to pay a tribute in woollen thread of certain dies,—being doubtless the particular colours of his plaid. Probably the



"quern women" mentioned at p. 159 belonged to this class.

In the enumerated restrictions imposed upon the absolutism of the monarch of Ireland we have a catalogue of the chief superstitions of the country. Many of them are relics of sun-worship. The monarch was not to allow the sun to rise upon him on his bed in Tara's halls;—in imitation of the sun's course, he was to make the sacred tour called *deiseal*, in which he was always to turn to the right hand;—he was not to go in a ship upon the water on the Monday after the sacred festival of the sun, the Bealtaine;—he was not to listen after sunset to the fluttering of the flocks of birds at a famous salmon pond, which was probably also a place of divination. Other restrictions are prohibitions of adverse faiths. He was not to feast by night at the beginning of harvest,—which may mean that he was not to be present at an offering of first-fruits to some dark divinity;—he was not to go in a speckled garment, on a grey speckled steed, to the heath of Luchaid, in the county of Clare;—he was not to frequent an assembly of women—some "secret, dark, and midnight hags"—at Seaghais;—he was not to celebrate the feast of the flesh of the bull of Daire-mic-Daire;—not to drink of the water of a certain well "whence strife ensues";—nor to sit in autumn on the sepulchral mounds of the wife of Maine. The meaning of many of the restrictions seems quite lost. For example, he was not to travel the road to Duibhlinn on a Monday,—nor to incite his horse to speed at a particular spot,—nor to traverse a certain plain after sunset,—nor to sleep between the Dodder and Dublin "with his head inclining on one side" [can that mean that he was not to sleep on horseback?];—nor to contend in running with the rider of a grey one-eyed horse at Ath Gallta, between two posts,—nor to grace with his presence the horse-fair or horse-race of Rath Line,—nor to ride on a dirty black-heeled horse across a certain plain in Kildare. Some few of the prohibitions seem incentives to the exercise of moral qualities, or restraints upon excess;—as, for example, he was not to remain to enjoy the feast of Loch Lein from one Monday to another;—but there is very little that indicates a perception of the true king-becoming qualities on either side. Several royal prerogatives are mere powers of committing atrocities.

There is a faint trace of an occasional assembly of estates; something like a Witenagemote,—or, as we term it, a Parliament. The monarch of Ireland held his feast at Tara every seventh year. The chiefs attended; and each prince paid for his seat in the assembly with the hero's ring of red gold which he wore on his hand. It was expected of him to leave this ring in his drinking-seat. And "when," it is said, "these kings had eaten of the feast of Teamhair (Tara), the assemblies of Eire (Ireland) were dissolved for seven years,"—"so that they pronounced no decision on debts, debtors, or disputes till the next feast after the expiration of seven years."

A solemn form of adjuration was "by the hand of the king,"—and a "withering," or curse, fell on any one who broke his oath.

Such are a few of the indications of the condition and degree of civilization in Ireland which are afforded by this curious 'Book of Rights.' Many of Ireland's warmest friends cling with fondness to the glories which they have been taught to associate with her ancient monarchy. They dream of an imaginary Past. They are ever occupied in searching amidst their country's ruins for faint traces of a gladness and a splendour which never existed. Such a book as this should recall them from their visionary pursuit. It may be perverted

to serve the purposes of a party; but all who study its pages honestly, and weigh its evidence in the balance of an impartial comparison with the condition of contemporary nations, cannot fail to learn thence that it is to the future, not to the past, that Ireland's friends should look. It can be only by the manful and persevering cultivation of the arts and labours of peace that any nation can acquire a right to the full-hearted benediction of St. Patrick, which is thus printed at p. 235:—

The blessing of God upon you all,  
Men of Eire, sons, women,  
And daughters; prince-blessing,  
Good blessing, perpetual blessing,  
Full blessing, superlative blessing,  
Eternal blessing, the blessing of heaven,  
Cloud-blessing, sea-blessing,  
Fruit blessing, land-blessing,  
Produce-blessing, dew-blessing,  
Blessing of the elements, blessing of prowess,  
Blessing of chivalry, blessing of voice,  
Blessing of deeds, blessing of magnificence,  
Blessing of happiness, be upon you all.

*Observations on the British Museum, National Gallery, and National Record Office, with Suggestions for their Improvement.* By James Fergusson, Esq. Weale.

THERE is a book about London by Gwyn, an architect,—unsuccessful competitor with Mylne for the building of Blackfriars Bridge. It is a very sensible and curious work:—for the author, it is now discovered, saw with what Lord Chatham called "the prophetic eye of taste." Many of his suggested improvements have been carried out, or are still in agitation. A bridge near Somerset House—a great street from the Haymarket to the New Road—the improvement of the interior of St. James's Park—quays along the Thames—new approaches to London Bridge—the removal of Smithfield Market,—and several other suggestions on which we pride ourselves as original designs of living men, are all to be found in Mr. Gwyn's able and curious work. Whether Mr. Fergusson will rival Mr. Gwyn in this kind of prophetic reputation, we will not undertake to say; but there is much good sense and not one symptom of malice scattered over his ninety-four pages. There is a fair sprinkling of egotism, and something too much of what the author means for smartness, it is true, throughout; but the egotism is not offensive, and the smartness gives a life-like character to the publication.

When Canova was asked what of all that he had seen in London had made the greatest impression upon him, he is said to have replied he was most struck with the fact that the Chinese Bridge in St. James's Park should have been the work of the British Government and Waterloo Bridge over the Thames the work of a few private individuals. There is great point in the sarcasm of the illustrious Italian. With the single exception of St. Paul's, what have been the great Government buildings erected in London since the Fire of 1666. Not Somerset House—that is still unfinished; not the Bank of England—that is the work of a private corporation; not the Custom House—that was a bungle, for it failed in its foundations, and the centre had to be rebuilt before it had been twelve years up; not London bridge—built at the expense of the city; not the Royal Exchange—built at the expense of the Gresham Estates and the Mercers Company; not the Penitentiary—or the National Gallery—or the General Post Office—or even the new British Museum. The truth is, all our great public works in this country have been built by public companies; and whatever Government has done (with the single exception of the New Houses of Parliament) has been jobbed at the

outset and starved in the long run. Who admires Buckingham Palace, in which Her Majesty is lodged—or the Treasury and its rickety offices in Downing Street, in which the government of the country is carried on by Her Majesty's Ministers—or the Horse Guards or the Admiralty, in which the great military and naval transactions of our extensive empire are settled by the representatives of Wellington and Nelson?

Is the British Museum a suitable building to represent the individual munificence and spirit of Cotton, Harley, Sloane, and Grenville, or the treasures which we possess in the shape of ancient marbles, books, MSS. &c.? Is the National Gallery worthy of the munificence of Sir George Beaumont or Mr. Vernon? And is it not a national disgrace that the priceless Records which we possess (not to be matched in importance or number by any other country) are allowed to remain in a stable at Carlton Ride,—near a gunpowder magazine in the Tower,—choking up the chapel of William the Conqueror,—or concealing the mural paintings and encaustic tiles and curious tracery of the highly interesting Chapter House at Westminster?

It is easy to gather from the tone of more than one recent Chancellor of the Exchequer (and the present Chancellor is certainly not excepted) that the question of money is not the only one which deters the Government for the time being from undertaking public works worthy of our nation. The evil foreseen and dreaded at the Treasury is that of some such building as a second National Gallery, or another Buckingham Palace, or a new Brighton Pavilion; and the outcry which is raised (properly enough) deters the boldest chancellor from dabbling more than he can help with bricks and mortar. There is another circumstance of weight with the minister of finance, which Mr. Fergusson brings forward on this occasion with the prominence that is due to it. The collections at the British Museum in ninety-three years—that is, since the foundation of the Museum—have cost 345,000*l.*; and during the last twenty-five years more than 700,000*l.* has been spent on a building to contain them! This is laying out vastly more money on the frame than on the picture,—on the binding than on the book.

But it is time to let Mr. Fergusson speak for himself. There is good practical sense in what he says on the subject of the National Gallery:—

"So radically wrong does the whole arrangement of the National Gallery appear to be, that I am convinced there is no real remedy but pulling it down and rebuilding it from the foundation, if it is to be made really a national edifice, and worthy of the site on which it stands, which is the finest in the capital; but there is no hurry for this: the exterior is as good as that of most London edifices—better than many; and the interior is neither inconvenient nor badly lighted, and a very small sum of money, judiciously employed in painting and decoration, would remove at once the poverty stricken look of the rooms, and fit them to receive the collection; and, by flooring over the entrance, which would not cost much, accommodation might at once be obtained for the Vernon collection, and for any extension the Gallery is likely to receive for some time."

What Mr. Fergusson has to say about Sir Robert Smirke's new British Museum is to the point:—

"My intention is to speak out boldly against what I conceive to be wrong, but one thing I wish especially to guard against before proceeding further, which is that I would not on any account be understood to say one word against Sir Robert Smirke personally. Sir Robert was not an artist architect; his friends never claimed that title for him, nor do I know that he ever aspired to it himself. But he was a first class builder architect, and in an age when

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many failures have taken place it is no small praise that through straightforward dealing and probity, and thorough knowledge of the constructive principles of his art, no building of his ever showed flaw or failing, and that he was often called upon to remedy the defects of his brother artists, who did not surpass him in artistic design while they were so infinitely inferior in the constructive department. In the present instance, however, if Sir Robert, within the compass of his own head, had possessed all the genius of all the architects from Ictinus down to Inigo Jones—or to his own day, if the addition is thought worth much—he could not possibly have succeeded in the task proposed him—for the simple reason that no man ever did, nor ever will, succeed in telling a successful falsehood. He was told in London, in the nineteenth century, to erect a building to contain a collection of books, antiquities, and objects of natural history, and that this building was to be—or to simulate a temple, built in Greece, to contain an idol or image, in an age anterior to the Christian era! When Sir Robert was called on, in 1823, to make designs for the new buildings of the British Museum, the Grecian fever was at its height. Men of taste had been so long repeating to themselves the formula, 'Architecture is a Greek temple, a Greek temple is architecture,' that it was the rankest heresy to doubt the fact, though, for myself, I cannot perceive the smallest connexion between the two ideas at the present hour. The temple was an object of architecture, it is true, but in those days idolatry was religion, and an idol the true object of worship; yet it appears to me singularly bad logic to assert that because it was so then it must be so now; and that we neither may nor can advance beyond what was then done, in either religion or art, the one being then, as it always must be, a reflex of the other. At all events, by a parity of reasoning it would be easy to prove any thing. Men, however, soon tire of an absurdity, however fashionable it may be for a time—so we have now altered this formula into this form, 'Architecture is a Gothic church, a Gothic church is architecture.' Had Sir Robert been ordered to make his designs a few years later, as Mr. Barry was, this would, no doubt, have been the hocus pocus that was to call the spirit of beauty from the vasty deep, where art lies hid from the eyes of modern mortals. The last formula, however, is a decided improvement on the first. Sir Robert was told to perpetrate, not only a chronological, but a topographical falsehood. Mr. Barry was accused the latter, and told only to produce a building which would pretend to belong to the age of Henry VII., though designed in that of William IV. It is true, he introduced a light topographical deception, on his own account, inasmuch as he designed his river front on an Italian outline; taking as his model Inigo Jones's Italian design for Whitehall. But he should not be blamed for this, for when men once are forced from the paths of truth, it is impossible ever again to return exactly within their bounds. When the condition of his getting employment was that he should practice a great deception, we should not be surprised at the introduction of a few smaller ones.

A long note in the Appendix contains some sensible remarks on the Museum Library Catalogue.—

"The library is a noble museum of curiosities of literature, but it is conducted on principles of most sublime contempt for the utilitarian exigencies of modern times; and I cannot but consider it as somewhat unjust that as authors are the only class of her Majesty's subjects specially taxed in kind, that they should not in return have the privilege granted them, of obtaining by government assistance, the last information on the various subjects of their researches. I must not, however, be tempted to digress on so sore a point; nor shall I enter upon the 'vexata questio' of whether the catalogue should be a classed one, or merely alphabetically arranged; because I believe that if practically stated and considered, nine men out of ten, or perhaps rather ninety-nine in a hundred would vote for the latter. The truth being that an alphabetical catalogue is an absolute necessity to a public library. A classed one, on the other hand, is only a luxury; one, I am by no means inclined to underrate, but I am convinced that no classed catalogue will ever suffice of itself, to ascertain whether

a book is in the library or not; it must be considered as of secondary, while the other is, and has always been, considered of primary importance. I am convinced I am stating what is literally true when I assert that the formation of an alphabetical catalogue is the simplest and easiest operation in literature, and I am confirmed in this opinion by observing that there is not an auctioneer, or bookseller, or librarian in the three kingdoms who cannot make one, and one that answers all purposes for which it was intended—which is simply to know whether or not a certain work is in the library in question—which is the only purpose an alphabetical catalogue can ever answer. So far as my little experience goes, I do not recollect a single instance in which I could not ascertain the fact; and if any one will take up the catalogue of a library for sale, or any bookseller's list of his works, or that of any public or circulating library, or such a catalogue as Brunet's, the probability is that in 999 instances in 1,000, he will find the book he wants on a first reference, if it is there. On a second reference he ought not to fail once in 10,000 times; and I am mistaken if in five minutes' search, he may not satisfy himself certainly as to whether the book in question is in the library or not."

Our readers are already aware of Mr. Panizzi's classification of the works of Voltaire under the comparatively unremembered name of Arouet; but Mr. Fergusson introduces us to other and not less striking instances of that cataloguer's very peculiar arrangement.—

"The museum acknowledges no man that writes with his pencil; unless his ideas are conveyed in words he is nobody; every one for instance knows Robert's 'Syria,' but unless he can have access to the work before he goes to the Museum no wisdom will tell him to look for it under the name of Croly, or for the same artist's 'Egypt' under the head of Brockedon. If a man reads Dennis's 'Etruria' he will see Byers' 'Tarquinian Sepulchres' quoted twenty times over, but 'Dennis' will not give him a hint that the name of the book in the catalogue is 'Howard,' nor when he sees mention made in the same work of Stewart's 'Phrygian Remains,' will he tell him that it is entered under a name where neither reader nor librarian can trace it, though one copy I have seen in the antiquity department, and I believe there is no doubt but there is a second hiding itself in the library. One perhaps of the most amusing entries I have come across, and one certainly utterly beyond my power of guessing, is the 'Museo Gregorio,' one of the best known, and most valuable works in Etruscan antiquities. In it the catalogue figures under the title of 'Maximi,' because it is dedicated to Prince Massimi, in Latin; and this being the only text in the work according to the rules, this is the title."

Our space will not allow us to do justice to Mr. Fergusson's suggested improvements:—nor could mere print without the help of diagrams and block plans make his suggestions very intelligible to our readers. His plan for the alteration of Buckingham Palace provides, we observe, for the re-erection of the Marble Arch, "with a few alterations," on the "northern entrance" to the Palace.

#### Lives of the Lindsays. By Lord Lindsay.

[Third Notice.]

WITH the Last Laird of Edzell and the proud lady who came to weep among the ruins of the family house, we shall close the picture-gallery of the elder Lindsays and come among the illustrations of our own period. We shall confine ourselves, however, to a solitary figure. Among the Lindsays who of later years committed family records to paper, stands foremost a lady whose contributions entitle her to a place among the honourable English women whom we are contented to match against the female wits of France: less sparkling perhaps, and certainly less audacious—but no less charming by their womanly grace, their womanly sensibility, and their womanly sense—beauties who made no "attack pen-pense" upon social success, writers who never

took pen in hand with any idea of what that Patagonian *Mrs. Grundy*, the Public, would say concerning their pen-works,—but who, nevertheless, (or therefore,) have unconsciously bequeathed some of its pleasantest chapters to our 'Book of English Memoirs.' Such women were our Fanshaws, Russells, Hutchinsons—such (with some of the softness left out, and much spirit added) is our Lady Sale with her incomparable Diary. Lady Anne Barnard (*born Lindsay*) to whom we are referring—had not the advantages of the notable women above mentioned. Her life was on the whole a prosperous one,—subject to mortal loss and change, but not varied by shipwrecks, state trials, sieges, or Indian warfare: and thus her journals, letters and memoranda may seem to superficial readers hardly to justify our high praise. Those, however, who look beneath the surface will find indications of sweetness, sincerity, and that unspeakable charm which cometh only of goodness, in the pages concerning and by her,—which warrant us in believing that her qualities would have fitted her as admirably for foul weather as for the smoother waters on which her lot was cast. In any case, she seems to us to write delightfully: and precious as a picture of manners is the account of her birth and education.—

"There had long existed a prophecy that the first child of the last descendant of the House of Balcarres was to restore the family of Stuart to those hereditary rights which the bigotry of James had deprived them of. The Jacobites seemed to have gained new life on the occasion; the wizards and witches of the party had found it in their books; the Devil had mentioned it to one or two of his particular friends; old ladies had read it from the grounds of their coffee,—no wonder if the event was welcomed by the grasp of expiring hope. Songs were made by exulting Tories, masses were offered up by good Catholics, who longed to see the Pope's Bull once more tossing his horns in the country,—every one was glad to hear what the Countess longed for; if devout, she would produce a pious man,—if she set her heart eagerly on anything, it was a sign the young Earl would be ardent and successful in his pursuits,—if she wore white much, it was the child's attachment to the white rose; but the Countess was a woman who longed for nothing, and thereby afforded no key to unlock the secrets of futurity. She went on prosperously however, and in due course of time the partisans of the Pretender, the soothsayers, wizards, witches, the bards, fortune-tellers and old ladies, were all in a group, amazed, disconcerted and enraged, to learn that Lady Balcarres was brought to bed of a daughter after all, absolutely but a daughter—while Lord Balcarres, though he too privately would have been flattered with a boy, received the present she had made him with transport, thanked his young wife as if she had conferred a boon on him he had no right to expect from her, and both parents united in that partiality to their eldest child which they ever afterwards so kindly continued to it. That child was the Anne Lindsay who now addresses you, and in the arms of my nurse I promised to be a little heiress, perhaps a heroine worthy of having my name posted on the front of a novel. But twelve succeeding years robbed me of my prospects by enriching me with ten friends whom I would not now exchange for that crown which it was foretold I was to have placed on the brows of the Pretender."

The Lady Anne's mother brought up her children under the iron rule which old-fashioned housekeepers are apt to misname the standard of parental virtue. We look back to the pages of Defoe with a mixture of incredulity and dread for what he represents as discipline. We hold that fathers who turned their children out of doors because they walked in the park on Sundays, &c. belonged to the *gens unicorn*, having a real existence only in *un-natural history*! But surely these are not more dissimilar to the parents of the Victorian

era than our Lady Anne's governess was to the gentlemen who are imbibing useful knowledge and artistic accomplishments at Queen's College, to fit themselves for training Lady Annes to come. The *Miss Whackbairn* of Balcarres, it will be seen, was not particular in her expletives—though sufficiently troublesome in the matter of pedigree.—

"Our governess, Henrietta C—, amidst many faults, was passionately fond of her, but did not spare her when she was wrong. On a certain occasion, I forget what, 'If you do so again,' said she, 'Lady Margaret, devil take me if I do not whip you severely,'—adding, 'You do not mind what I say, and therefore I swear to it.' Margaret at no great distance of time committed the same sin,—I see now how you have attended to what I told you," said Henrietta; "if this happens once more, I positively must whip you."—"I do remember what you told me," said Margaret, "and you are bound to whip me."—"I certainly shall the very first time you do so."—"No, Miss C—, you must whip me now; you swore to it and said, Devil take you if you would not whip me severely."—Henrietta acknowledged it, but said this once she would excuse her. "And will God excuse you? No," said Margaret, "I insist upon it that you whip me directly." Henrietta remonstrated; Margaret cried, expecting every moment to see the devil take away the governess. At last she carried the point, and was laid on her knee; but Henrietta, feeling no anger and being full of admiration of the culprit, who was insisting on a flogging to save her soul, instead of inflicting the punishment quietly, bellowed so loud herself at every stroke as to bring my mother into the room, who soon settled the business. Margaret was to receive four lashes only; for though Henrietta had sworn to whip her severely, she had not said what number of lashes she was to give her. Henrietta might have learnt from this not to take oaths without more consideration, and we are learnt the upright worth of Margaret's nature even at the age of six years, which I think was all she had then seen."

We must add a few touches to the sketch of this emphatic governess.—

"Light indeed may be thrown upon these pretensions, upon the character of Miss C—, and on the prejudices of society in Scotland during the last century, by the following extract from a letter of that lady to her brother, already mentioned as a herald in the Lyon Office, 9 April, 1766:—"Now I come to the last request I have to make on you,—which is, as you would tender my safety, to make out a sort of sheet-of-paper tree of our father's family, taking the utmost care to connect us with the family of A—, making use of a younger branch of that illustrious House, and proceeding from Fergus the First, King of Scotland. Give also our grandfather the title of Fairfield or Freefield, I forget which, and let me have this as soon as you can,—let our grandfather C— match in the family of Dumbalach, and let us be related somehow to Lord Lovat,—all which, if you are truly good at birth-brievs, you can do with ease; but, though it should be with un-ease, it must be done, as C— of A— and P—, who is boarded in the house with Lord Cummerland, St. Andrews, is to be at Balcarres, and is keen to know how I am of his family; and this account, since the very beginning of my being in the greater world, has stood me on many occasions in great stead. Lord Buchan, you know, never would have respected me, had I not persuaded him I was one of these C—s; and I could give you better instances of the importance such an account to show would be,—for instance, Lord Balcarres—who, by the bye, is crammed with family pride—cannot have any respect for a man, let his merit be what it will, unless he is of an old family,—I beg, for my Lord's sake, you would, in the account you make out, match some of our forebears (ancestors) with quality." \*

"My mother had found her weeping and painting butterflies in the garret of a house where she lodged for a few days in Edinburgh. The mistress of it, who was her aunt, treated her with a severity which she said 'was good for her proud little ridiculous niece,'—and Henrietta C—, indifferent about her good or bad treatment, wept because she was not placed (she said) in the sphere of life for which she was

formed. She boasted that in her veins descended the blood of an old Highland chief.—I forget who; pride had sailed down with the stream, and Henrietta reckoned herself more highly born than if she had been one of the House of Austria. She sang sweetly, wrote and worked well; my mother was amused with the variety of her uncultivated talents, and, as we are all fond of the discoveries we make ourselves, she formed the plan of carrying her to Balcarres in a sort of nondescript situation, till she saw how she liked her, and, if she did, to put into her hands, as governess, the care of the persons, manners, accomplishments, and morals of her daughters. At first Henrietta had her mess with my mother's maid in her own room,—tears flowed, she starved herself; and in order to make Henrietta happy, she was permitted to dine with the family. This indulgence was repaid by her teaching us such things for her own amusement as Margaret and I were then capable of learning. By degrees she rendered herself of use, while she maintained her independence. The ascendancy she acquired over the mind of Lady Balcarres, while bending to her in nothing, became evident, and my mother, satisfied that her project was ready to answer, proposed to her to accept the office directly, and a salary of twenty pounds per annum,—which, being all she could afford to give to a person possessing nothing, was not contemptible. This proposal nearly cost Henrietta her life,—she said it was 'so haughty and unprovoked; as an act of friendship, she was ready to take care of us, but her soul spurned emolument.' Three bottles of laudanum and some quieting draughts put matters to rights. Ill could my mother's spirit brook to make concessions, but she was obliged to do it, and Henrietta gained upon the whole more than twenty pounds per annum of consideration, together with a little pension of fifteen pounds from Government, which my father procured for her. Behold her then settled at Balcarres—the least little woman that ever was seen for nothing. Fantastic in her dress, and naïve in her manners beyond what was natural at her time of life, her countenance was pretty, her shape neat and nice; but in that casket was lodged more than Pandora's box contained, not only of sorrow and of ills to demolish mankind, but of powers of every kind, good as well as bad—powers of attaching, powers of injuring, powers of mind, powers of genius—magnanimity, obstinacy, prejudice, and occasionally enthusiastic devotion."

But in more respects than the above was Miss C— a contrast to the normal governess whose depressed estate our Jamesons and Napiers and Martineaus are attempting to ameliorate. She chose to be first in the love of, as well as in authority over, "her young ladies,"—and conceived, Lady Anne assures us, a steady aversion for the memorialist, because the latter became an object of attachment and partiality to another female friend. This was that egregious hoyden Miss Sophy Johnstone,—whose accomplishments are also worthy of enumeration.—

"I scarce think that any system of education could have made this woman one of the fair sex. Nature seemed to have entered into the jest, and hesitated to the last whether to make her a boy or a girl. Her taste led her to hunt with her brothers, to wrestle with the stable-boys, and to saw wood with the carpenter. She worked well in iron, could shoe a horse quicker than the smith, made excellent trunks, played well on the fiddle, sung a man's song in a bass voice, and was by many people suspected of being one. She learnt to write of the butler at her own request, and had a taste for reading, which she greatly improved. She was a droll ingenious fellow; her talents for mimicry made her enemies, and the violence of her attachments to those she called her favourites secured her a few warm friends. She came to spend a few months with my mother soon after her marriage, and, at the time I am speaking of, had been with her thirteen years, making Balcarres her head-quarters, devoting herself to the youngest child, whichever it was, deserting him when he got into breeches, and regularly constant to no one but me. She had a little forge fitted up in her closet, to which I was very often invited. To see this masculine bravo equally considered with herself (Henrietta) by Lady Balcarres

—nay, more, to see her endeavouring to undermine her in the affections of one of her pupils—was not to be borne. The other perceived this, and repaid her resentment with ridicule; and, young as I was, I saw enough of both to perceive, that though I could have easily soothed both, the only way to maintain a lasting peace was to make them think better of each other. Both I loved—but Henrietta best, because I felt that I owed her most."

Surely there are no figures more distinct or whimsical than the above even in the novels of Frederika Bremer! To those who relish such company we make no apology for extracting one more of Lady Anne's confessions touching those queer, coarse, early days.—

"My own good friend Miss Sophy Johnstone, having constantly declared that her attachment to me was such that she would never leave our family, although she was tormented beyond measure to share her time with others, and that she daily expected a letter from her first cousin, old General Cranville, who had been appointed Governor of Gibraltar, inviting her to go there with his wife, who was a dull formal woman of whom he was tired, and whom she had never seen, we had been constantly expecting the arrival of this letter; but as it never came, Margaret observed that it was a sad pity that Miss Johnstone could not have this letter and the pleasure of accepting this invitation to her love of us. The idea lighted the gas of my brains, and the letter was written in a moment with a good pen on a fine sheet of paper, and I returned myself member of parliament on the occasion. A formal unexceptionable invitation was sent to Miss Johnstone by Mrs. Cranville to accompany her and the General to Gibraltar,—with an assurance that a little forge should be fitted up for her in the garrison. We supposed she would send her refusal in a day or two, and meant to take measures to prevent her letter from being sent, as the village was close at hand. We proposed to thank her afterwards, and tell her the truth. The post arrived, and the letter was carried up to her room. We dined together,—not a word was said, but there seemed to be many cheerful hints passing to and fro amongst the seniors of the family. Margaret and I were leaving the room when the cloth was withdrawn, but Miss Johnstone in an encouraging tone bid us to stay. She said that we had sense and discretion above our years, and that she was not ashamed to call us into the council which she had been holding with her friends here on a letter that she had received from her good friend Mrs. Cranville,—putting my own letter into my hand. I trembled from head to foot. 'Well,' said I, when I had read it, 'and you will answer this by saying that you will never leave us?'—"My dear child," said she, 'I should wish to give that answer; but, to tell you the truth, I ought not. Though I am old, for I am now almost fifty, they are older, and very rich.—I am poor,—(poor! Oh, what a poignant was in that word!)—'I am sensible of the advantages it might be of to me to be with them, and, however painful to me, I am not only resolved to accept of their invitation, but I have already sent off my letter doing so.' Confounded by this, and afraid to speak, I laid down the letter, and Margaret and I disappeared, letting it be supposed that we were very sorry to lose her, but really in despair at what we had done. Nothing remained for it but instant confession. She had gone to her own room to settle the particulars of her wardrobe, given all her clothes to be mended, cut out the shape of her travelling trunk, ordered herself a new wig, which she had never before confessed to wearing,—this fact, together with her poverty, we had wrong from this poor woman by our jest! We threw ourselves on our knees before her, and told her all. Never did I see anybody more cruelly disappointed, but her manly strong mind took it as a hero would, and the loss of his army. The lecture she read to us, and the internal groan I heard suppressed, were never afterwards erased from my memory." She did not

\* She lived for many years after this, indeed to extreme old age, and latterly in great misery through penury. The junior members of the family, the grandfathers and grandmothers of the youngest existing generation of the Lindseys, were frequently sent to visit her, and never empty-handed: they usually found her crouched in the corner of her den, and her first salutation was always, 'What ha'e ye brocht?' 'What ha'e ye brocht?'—stretching out her skinny arm to receive the offering.



in the end, for every attention was doubled, and Margaret and I at a small price purchased the invaluable experience of 'never playing a trick to anybody.'

This 'Amazonian dame' was the proprietress of the original melody to which was written, by my Lady Anne, the incomparable ballad of 'Auld Robin Gray,'—afterwards set by Mr. Levee; a poem the parentage of which has given rise to nearly as much controversy as 'Sir John Moore's Burial' or 'The Devil's Walk.' Its author enjoyed a less questioned reputation in her day as an amateur singer; and with her sister, Lady Margaret Fordyce, made a sensation in the London drawing-rooms (what a contrast from Miss Sophy's forge!) by their beauty and their music. The latter Lady was celebrated by Sheridan in the well-known song

Marked you her eye of heavenly blue;—

and the pair are diarized by the observant Fanny Burney, in her journals of 1782, as among the "lions" of one of Lady Gideon's London routs, together with "Sir Joshua," Mr. Soame Jenyns, and the widowed Mrs. Thrale's Italian "follower" the Duca di Sangro, who took off the French singers—M. Legros in particular. "Late in the evening," runs *Evelina's* entry, "came in Lady Margaret Fordyce and Lady Anne Lindsay. I had hopes they would have sung, but I was disappointed, for they only looked handsome." The further notices of "Sheridan's toast" bear out our conviction above expressed that the Lindsay ladies were of high quality. Lady Margaret seems to have taken to misfortune and vicissitude as well as if she had never hoaxed Miss Sophy or been qualified to make the Blue Circles of London weep and the sophisticated Sheridan rhyme by her singing "and her cheek of rosy hue." Lady Anne married Mr. Barnard, and accompanied her husband to the Cape of Good Hope; whither he was sent as Colonial Secretary under Lord Macartney, and where they remained till the peace of Amiens. The third volume contains, among other family *pièces*, extracts from her Cape Journal, full of liveliness and character. She fell upon the early days of intercourse betwixt the Dutch and English settlers; and the manners of the colony offered many odd points and conjunctions to one accustomed, like Lady Anne, to look out for "humours." We take merely a page with its pictures at random.—

"We proceeded on from the bottom of the mountain in the Landrost's carriage to Mynheer Voh's, where we were to spend the night, the coachman driving eight horses in hand with as much facility as an English whip would have done a pair. We were received at the door of a respectable-looking English inn-house by the good people themselves, whose manners were of a far more pleasing description than some others we had seen. The truth came out—Mynheer was an old Prussian soldier who had fought many a battle under Frederick, and had the liberality of thinking which a military life gives where a larger circle of the world has been gone over than that of Africa. But his size, and that of his wife, was immense! A number of boors also, who were beginning to get reconciled to the English government, came to wait on the 'Secretarius' and the Landrost, partly from curiosity, partly from policy. Coffee and *sops* (glasses of wine) were handed round all the afternoon, the gentlemen smoking their pipes by us, while the Vrow Voh sat, like charity, covered all over with mice, seven little black naked creatures climbing on her back, scrambling up her knees, while in each arm she held one, looking at it with a mother's fondness. \* \* The following morning Mynheer Voh carried us to see the orange-grove of his brother Latiga, who had planted it himself, and found it very productive. There indeed I saw the effects of cultivation displayed, for trees that had not been planted above thirty-six years were now above forty feet high, and so loaded with delicious

ripe oranges, that he told me he had in the course of the last month sent twenty-seven loaded waggons to the Cape, at three dollars per hundred, and had as many more to send. I measured some of the trees, and found them nine feet in circumference. While the rest of the company walked on, I shook my head at the youngest daughter of the Landrost, who was eating so many that I feared it would make her ill. 'No, no,' said she to the Brabanter, 'tell the Vrow Barnard I have only ate eleven.' I counted the number on one of the small boughs, and there were forty—I never saw a gooseberry-bush so loaded. I asked Mynheer what he should do with them; he could not sell all. Mynheer replied, 'he was distilling spirits from them, as an experiment,'—it was above profit, for strength. Barnard bought a cask of it, for which he paid eleven guineas. \* \* We left this beautiful grove to Mynheer Alleng's, and the Landrost's family went home, promising to send us the lightest of his many carriages to Clapnutch, a military quarter, to which we might ride, and proceed in that carriage to Stellenbosch through the mountains. I secretly intended to get up betimes, and pay a visit to my gigantic friends on the top of the Paarl, but a heavy fall of rain raised the bed of the river we had to cross so very high that we gave up the attempt; and perceiving that Mynheer Alleng longed prodigiously for me to take drawings of some of his horns, I could not do otherwise than indulge one who had been so hospitably civil to us. You will therefore find the virtuoso encircled as we found him, and perfectly resembling the man as he sat. His company had afforded much entertainment to Barnard, and not a little satisfaction when he found his own Dutch was understood by the man of *virtù*, as it proved his industry in endeavouring to acquire it had not been fruitless. My drawings, however, had made the vehicle of the Landrost wait too long. 'Do not mind,' said Barnard, laughing, 'it be used to it—look at whose it lately was!'—How were we then entertained to find that the carriage in question was actually that of the old Duke of Queensberry, named 'Old Q.'—that weary *vis-à-vis* which had been in the habit of waiting for the last forty years at the door of Brookes' Club in St. James's Street! There was the dual coronet, there were six horses to draw it (an apology from the Landrost for not being eight)—there was a Hottentot coachman, clad in his native charms—and well could he guide his beasts; but how a St. James's Street loungeur would have laughed at our appointment!"

Still harping on Lady Anne, we turn away from the temptation to trace the career of any other Lindsay, male and female. But we can afford the reader only one more glimpse of this engaging lady; and this shall exhibit the impression produced by her upon the most courtly man of his time, and the most heartless man of any time—our own Prince Regent. In the following letter he acknowledges an engraving of Sir Thomas Lawrence's portrait of Mr. Barnard, presented to him by the widow.—

"My dear and old Friend,—You are right in thinking that perhaps it would be better, both for you and me, that no letter should pass between us in consequence of this recent mark of your kindest recollection and affection. But there are certain feelings which one is only individually responsible for, and that which perhaps in one instance is better for one person not to do, it is impossible for another to resist. It is not from any selfish conceit or presumption that I presume to differ from your much better reasoned and conceived opinion, but from the ingenuous and paramount impulse and feelings of a heart that you have long, long indeed known, which from the earliest hour of its existence has glowed with the warmest and most transcendent feelings of the most affectionate friendship for those who have and do know how to appreciate it,—and to whom can this be better applied, dearest Lady Anne, than to yourself? To tell you how much and how highly I value your present, and what (if it be possible) is much more, the affectionate remembrance you have shown me in this instance, and the manner in which you have done it—is that which I not only can never express, but can never forget. That every

blessing and happiness may for ever attend you is the earnest prayer of

"Your ever and most affectionate friend,

"GEORGE P.

"P.S. My heart is so full that I hope you will forgive this hasty scrawl, for I write the very instant I have received your letter. Pray tell me that you forgive me."

By way of "gloss" upon his epistle we must add an anecdote contributed by another of the family in a subsequent note.—

"I recollect George IV. sending for her to come and see him when he was very ill; he spoke most affectionately to her, and said, 'Sister Anne,' (the appellation he usually gave her) 'I wished to see you, to tell you that I love you, and wish you to accept of this golden chain for my sake,—I may never perhaps see you again.'"

Here, reluctantly, we must cease. Lord Lindsay's third volume consists of memoirs and personal adventures, contributed by the Earl of Balcarres, Governor of Jamaica—and anecdotes of an Indian life—a journal of an imprisonment in Seringapatam—a narrative of the occupation and defence of the Island of St. Lucia against the French—an adventure in China, &c.,—by other Lindsays. We enumerate some of these papers only—that we may also describe them as completing the work worthily—and maintaining to the last page the reader's interest in the race commemorated. The Critic's task would be a holiday labour—instead of being too often, as it is, a manufacture of bricks when the supply of straw again and again fails—if it led him more frequently to examine and exhibit such worthy books as Lord Lindsay's.

*A Sketch of Events in Sicily in 1812 and 1848.*

*Illustrated by Vouchers and State Papers.*  
Ridgway.

THIS calm and able document is written by Prince Granatelli—envoy from the Sicilian Government to this country; and, like Count Teleki's brochure on the affairs of Hungary, it may be considered as the appeal of the people whom he represents to the public intelligence of Europe against the violation of historic rights which they have suffered from the Camarilla of Naples. But the author and the people for whom he acts have another and more special object,—that of proving that Great Britain is bound by her former engagements to maintain the constitutional liberties of Sicily. This they effect by a brief exposition of the case—supported on each point by reference to documents of a public character. As a matter of history and national faith there is no longer a question to discuss: the prudence or convenience of our undertaking to maintain those constitutional liberties by force of arms is another affair, and to be determined by considerations which it does not fall within our province to discuss.

In its general outline the case of Sicily is eminently an historical question, like those of Schleswig-Holstein and Hungary; and in this sense it is interesting to us and to our readers. Prince Granatelli gives us a brief *résumé* of the history of this now violated constitution.—

"Sicily was erected into a representative kingdom by the Norman conquerors at the same period as England, in the 11th century. She preserved her constitution, destroying the tyranny of the House of Anjou by the revolution of the Sicilian Vespers, and offering the Crown to a branch of the House of Aragon, which inherited from the Normans. She maintained under this new dynasty, in order to preserve her institutions and her independence, a war of twenty years against the House of Anjou, and at that period she developed her Constitution to the highest pitch of liberty. By the Constitution of 1296, the Parliament shared with the King the power of legislation, it exercised the right of taxation, as well as the right of making peace and de-

claring war. It was convoked and dissolved every year, and it could only be convoked and dissolved by itself. The King was forbidden to quit the kingdom without the consent of Parliament, and municipal independence, civil liberty, and the rights of private property were guaranteed. The extinction of the Arragonese dynasty at the commencement of the fifteenth century gave rise to the claim of the Arragonese Kings of Spain to the succession of the throne of Sicily. Sicily at first opposed these pretensions, and was on the point of electing a king in the Parliament of Taormina, but she afterwards permitted this family, to which she was attached, to unite the two crowns, on condition that her independence and her constitution should be preserved. The new pact of union was only a tacit one, and even the capitulary of Frederick II. which ordered that the King should reside in the island was not revoked, all the Kings who did not reside in Sicily recognizing that capitulary and swearing to observe it. Thus Sicily remained for some centuries united with Spain, with which country, and with the other states, such as Naples, Belgium and Milan, which constituted the Spanish empire, she had nothing in common but the King. The war of succession and the treaty of Utrecht separated Sicily from Spain at the commencement of the eighteenth century. Victor Amadeus, Duke of Savoy, having been recognized as one of the heirs of Charles II. and as King of Sicily, having promised by one of the articles of that treaty to preserve all the liberties of Sicily, was crowned at Palermo. England, which exercised a great influence in the negotiations by which the treaty of Utrecht was brought about, favoured this separation, and recognized the new political state of Sicily, concluding with her a treaty of commerce. The rupture of the treaty of Utrecht caused a new war, the temporary occupation of Sicily by the Austrians and the expedition of Prince Charles, the son of Philip V., who had obtained from his father the cession of his hereditary rights to the crowns of Sicily and of Naples. His army having, in 1734, taken possession of this kingdom, the Sicilians reposed confidence in a Prince descended from the Royal House of Spain, which represented their ancient kings, and assisted him in expelling the Austrians. Thus Charles III., in 1735, became King of these two Kingdoms of Sicily and of Naples, which up to 1282, had constituted a single monarchy, the capital of which was Palermo, but which had since been separated for four centuries and a half. The continental state, which after the Sicilian Vespers had remained under the yoke of the House of Anjou, then took the title of kingdom, but had received no political rights from these usurpers, whilst the island under the Arragonese still enjoyed her former constitutional institutions. The Sicilians, who at a later period reaped the bitter fruits of the support which they had given to this new dynasty, did not experience in its founder that bad faith which they experienced from his descendants. He was crowned at Palermo, on the 5th July, 1735, took the oath before the national representatives, assumed the title of King of the Two Sicilies, and reigned constitutionally. The Sicilian Constitution during the long period of the union of Sicily with Spain had undergone but slight alteration. The nation had preserved its most important privileges as regarded finance and legislation, and the Parliament, although ordinarily assembling only every four years, was permanently represented from session to session by a Committee of twelve members appointed by the three Chambers. This Committee administered the finances, and was the guardian of the public liberties during the intervals between the sessions of Parliament. The Viceroy exercised all the power of the Executive according to the Constitution of the Kingdom. The disgraceful celebrity of destroying the Constitution which thirty-four successive Kings had respected, was reserved for the son of Charles III., Ferdinand the third of Sicily, and the fourth of Naples."

Alarmed, perhaps, by the progress of popular opinion in France and Northern Italy, and instigated by his Austrian wife, Ferdinand attacked the liberty of his Sicilian subjects—but without success. He was soon after (1798) driven by the arms of France to take refuge in Sicily—as

also again in 1806. During this second refuge he formed his scheme for putting down the constitution, and wronging the people who were then affording him shelter and protection in his hour of adversity. But the English were present in the island. We quote again from our author.—

"England, who by virtue of the European coalitions against France, had been the ally of Sicily from the commencement of the French Revolution, after the whole of Italy had been occupied by Napoleon, felt the necessity of strengthening this alliance with King Ferdinand, for the purpose of protecting her retreat in Sicily, and of occupying the island. This occupation was at first merely military. England, in consideration of the advantage of this position, paid subsidies to the Sicilian Government. The amount of these subsidies was regulated by treaties in 1808 and in 1809, according to which the sums she paid from 1805 to the 13th May, 1809, were 300,000*l.* per annum, and from the 14th March, 1809, to the end of the war, 400,000*l.* per annum. She also promised to protect the Island by an army of at least 10,000 men; whilst the King assured to her freedom from customs duties for all the provisions necessary for her army in Sicily and at Malta, and promised to close the ports of Sicily against her enemies. Finally, the two high contracting powers promised: 'That they should afford each other, during the present war with France, every succour and assistance in proportion to their respective forces.' Great Britain, at the price of the greatest sacrifices, fulfilled the treaties in the whole of their integrity; whilst the Court of Sicily invariably violated the most important conditions of them, never having lent any assistance to this power. Queen Caroline, whose pride and perfidy are well known, being displeased because the English Government did not use all the efforts which she desired to reconquer for her dynasty the Kingdom of Naples, had already opened communications with Napoleon, who having become her kinsman by his marriage with Maria Louisa of Austria, had given her the hope of regaining this kingdom; and consequently she made every exertion to deliver Sicily to the French, who were to become her new allies. \* \* \*

It was at this period that the Court meditated its *coup d'état* of 1811 to destroy the Constitution. In 1810, the Hereditary Prince, delegated by the King, opened the Parliament by a speech, professing the utmost respect for constitutional rights, which, as he said, 'were existing nowhere, save in the two most famous islands in the world, Great Britain and Sicily.' He concluded by demanding an extraordinary supply of 360,000 ounces per annum. The nation was not in a state to make these efforts, and was moreover not disposed to make them, having no confidence in the Government, which was composed exclusively of Neapolitans, who conjointly with the Queen wasted all the resources of the country in an endeavour to realize their impossible dream of the conquest of the Kingdom of Naples. The Parliament only voted 150,000 ounces per annum; but it was re-convocted, and the Crown repeated its demand. The Parliament refused to alter its previous vote. It was then that the Crown promulgated the ordinances of the 14th February,—one of which ordered a tax of one per cent. to be levied upon the value of every contract, and the others the sale of several communal and national estates. The Prince of Belmonte, the representative of one of the most illustrious and wealthy houses of the Island, a man of great eloquence and talent, having placed himself at the head of the opposition, proposed to the Chamber of Peers to make a protest, which was drawn up and signed by the majority of the members of that Chamber, and which set forth that: 'During an uninterrupted period of several centuries, and under the different dynasties of its kings, the Sicilian people had never recognised any other means of supplying the treasury of the royal throne, except by such contributions as were approved of by their representatives during the sitting of Parliament. His present Majesty, Ferdinand himself, enforced the observance of this system.' This protest, presented by the Princes of Castelnovo and of Villafranca, and by the Duke of Angiò to the permanent Committee of Parliament,

having been submitted to the King, he ordered the deportation from the island of these three Peers, and of the Princes of Belmonte and of Acì. They were arrested by a military force during the night of the 19th July, and transported to different parts of the coast of Sicily. When these occurrences became known in England, the Cabinet of London deliberated as to the propriety of an intervention in Sicily. If the affairs of that island had been an *affair d'État* to continue in their then state, the Sicilian Government must have been dissolved, and Great Britain would have been again menaced. On the one side they perceived a Court hostile to England, on the other a nation which sympathized with her from the possession of constitutional institutions similar to her own, and from the love of liberty. It was recollected that the French expedition, which had been regarded with indifference by the Court, had been repulsed by the efforts of the Sicilians alone. It was determined to profit by these circumstances; and the task of doing so was confided to Lord William Bentinck, who was invested with the double mission of Commander-in-Chief of the Forces in the Mediterranean and of Minister Plenipotentiary to the Court of Palermo. Lord William Bentinck arrived in Palermo the day after the deportation of the Peers; and he immediately proffered advice to the Court, which was insolently rejected. Lord William Bentinck immediately departed for England, where he had several conferences with the Marquis of Wellesley, who was then Secretary of State for Foreign Affairs, and with the Cabinet. After an absence of six weeks, he returned to Palermo, furnished with full powers for intervening in favour of the Sicilian nation in the contest which had arisen between that nation and the Crown. Then the English minister, having entered into relations with the chiefs of the patriotic party, by the decided measures which he adopted, suspending the payment of the subsidies, and establishing his head-quarters at Palermo, which had theretofore been at Messina, obtained from the King—first, the revocation of the unconstitutional edicts of February, 1811, and the recall of the Peers who had been deported; secondly, the removal from all concern with the Government of the King, of the Queen, and of the Neapolitan councillors; thirdly, the appointment of a Vicar-General of the Kingdom in the person of the Hereditary Prince; fourthly, the consent of the King to a reform of the Constitution. These political and personal changes were considered the only measures which could efficiently guarantee on the one hand the ancient liberties of Sicily, and on the other the success of the military and political plans of Great Britain in the Mediterranean."

The Constitution, formally improved, remained substantially what it had been for centuries. The king revoked his illegal edicts, and accepted the revised pact. The Court took three months and a half to consider the bearing of the various clauses; it rejected some and amended others. This shows that the act of acceptance was full and deliberate. The advantages accruing to the interests of Great Britain were immense. It got a certain basis for its naval and military operations; and in a few days the Sicilian Parliament placed a division of 7,314 men at the disposal of England, which fought with us in Italy and Spain. Lord William Bentinck upheld the constitution by show of force: and shortly after our evacuation of the island on the fall of Bonaparte, England explicitly declared herself the guarantee of these Sicilian liberties; proclaiming that—

"whilst she charged herself with the protection of Sicily from any foreign invader, she at the same time lent herself to the invitation she had received, and became the protectress and supporter of alterations founded upon principles so just in themselves, and so creditable to those from whom they had originally emanated." "Under such auspices the work of the Constitution was begun." "As the friend and ally of the Sicilian nation she (England) wished to favour the adoption of such parts only of her Constitution as, after grave and deliberate examination, should be found in consonance with the wishes of the people, and calculated to ensure their prosperity

and happy modification willingly to her power to this assistance itself, that national intervention as from other."

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and happiness.' 'In any temperate and prudent modification of the Government England would willingly lend that aid and support which it may be in her power to afford; she exacts only as a condition itself; that it be accomplished in a legal and constitutional manner, as far removed from any direct intervention of overbearing authority on the one hand, as from any undue exertion of popular feeling on the other.'

This is a brief statement of the case so far as our historic and treaty engagements are concerned. For a lucid sketch of the successive encroachments of the court of Naples on the rights and liberties thus guaranteed, we must refer the reader to Prince Granatelli's brochure. We have seldom perused a more manly, temperate and logical exposition of a great question. Of the two hundred pages more than two-thirds are filled with documents of historic interest. Every statement made is supported, we have said, by authority. The author writes like a man convinced that his case is good.

*Studies of Shakspeare; forming a Companion Volume to every edition of the Text.* By Charles Knight. Knight.

MR. KNIGHT is one of the most agreeable writers and one of the best informed of the new school of critics about Shakspeare. He brings a clear manly understanding to his task. He has all the honest hearty English appreciation of the Poet—and mixes with it a fine sense of what Schlegel and recent German writers have enforced with so much earnestness of purpose and so deep a knowledge of human nature and of the wants and resources of the dramatic art.

The volume before us consists, he tells us, of a republication, with additions and corrections, of the critical notices scattered throughout the several editions of Shakspeare known as 'The Fictorial' and 'The Library.' These additions, if we are not mistaken, are much larger than Mr. Knight has modestly taken credit for. He has carried, we observe, his information up to the last moment—and has availed himself of the new materials for the history of our stage and dramatic literature which the Shakspeare Society has brought and is still at work in bringing to light. His volume, therefore, puts the student of our literature in possession of all the information requisite for a due and full understanding of Shakspeare and of his dramatic art.

Mr. Knight has divided his volume into eleven books—and these again are subdivided into chapters. In Book I. we have full and particular accounts of our early Pageants and Mysteries, of Bible Histories and Moralities, of itinerant Players anterior to the establishment of our first theatres, of the earliest Historical Drama, of the Dramatists of Shakspeare's first period, and of the Chronology of the Poet's plays. In the following books we find careful notices interspersed with genial criticisms on many of our Poet's plays, which Mr. Knight assigns on very good grounds to what is called the first, second and third periods of Shakspeare's dramatic art. A separate book is given to the 'Sonnets,'—a distinct chapter to the 'Estimate of Shakspeare and his Contemporaries,'—and a whole book to 'Shakspeare's Critics,' from Milton and Dryden and Edward Phillips down to Lamb, Hazlitt and Coleridge.

The opinions of Mr. Knight on disputed points will be received with that attention which is due to so earnest and thoughtful an inquirer. He is of opinion, for instance, that the Hamlet of 1603 (that is, the Hamlet of the first printed edition,—of which only one copy is known) is the Poet's first conception of the Hamlet of 1604, and of the Hamlet as we now have it. Mr.

Collier, on the other hand, views it merely as a piratical copy made and printed from the imperfect notes of short-hand writers. The known usages of the stage make it probable that Shakspeare had nothing to do with the publication of his Hamlet,—his interest was all the other way: and we should be inclined on the first view to believe, with Mr. Collier, that the publication must be looked upon as merely a piratical copy. But Polonius is called throughout this copy "Corambis:"—which gives countenance to the supposition of Mr. Knight that the Hamlet of Shakspeare was written and acted in a ruder state than that in which we now see it. 'Hamlet,' supposed to be an old play on the same subject, was acted by Henslowe's and by Shakspeare's company on the 9th of June, 1594,—but nothing is known with certainty about it.—Another point long in dispute, and still unsettled, is, the particular person described by Thomas Thorpe the bookseller as Mr. W. H. in the mysterious Dedication of the Poet's Sonnets prefixed to the first edition in 1609: and on this subject we are glad to see that Mr. Knight rejects as inadmissible the idea that a stationer of Queen Elizabeth's reign would have publicly addressed in print either the Earl of Southampton or the Earl of Pembroke—peers of several years' standing—as "Mr. W. H."

The least satisfactory portion of Mr. Knight's volume is his short chapter on the estimate of Shakspeare by his contemporaries. There has been a good deal written at different times on this point,—but no wide view of the subject has as yet been taken. Mr. Knight's view we believe to be generally just; but he has not made the most of his subject—and it is one of interest in the history of opinion. There can be no doubt of the fact that Shakspeare was a popular author from the first,—that his plays were the mainstay of the two great theatres with which he was connected,—and that one and all were more frequently acted at Court than those of his contemporaries. And this popular reputation continued till the stage was silenced at the outbreak of the Civil War:—but it was mainly a popular reputation. The scholars were against him. His five principal forerunners, Peele, Greene, Nash, Lily, and Marlow, were all University men: so were the principal dramatists of his second period,—Ben Jonson, Beaumont and Fletcher, Massinger, and Shirley. A poet without a degree was looked upon as only an uneducated poet. His excellencies were attributed to *nature*,—and whatever he did was said to be deficient in "art" or "learning." The mob and many far above the mob sided with Shakspeare against the scholars; but Ben Jonson had his party,—and the wits were divided. That Jonson appreciated the high genius of Shakspeare, he has left both prose and poetry to prove. Ben was fed with the incense of approbation; and the applause of the young wits who surrounded him at the Apollo—Randolph, Cartwright, Brome, Falkland, Morison, Waller, and others—gave him a reputation for wit in his day which Shakspeare never enjoyed in a similar circle. There was no 'Jonsonus Virbius' on the death of Shakspeare:—yet a race of young courtiers grew up while Jonson was still alive who had the good sense to prefer Shakspeare to him,—and indeed to all other poets. The second folio of Shakspeare was the closet companion of "the martyr Charles;" and Sir John Suckling, Sir William Davenant, Endymion Porter, and Thomas Carew were all for Shakspeare. Nor was it long ere even scholars spoke out in his praise. Milton addressed a noble Sonnet to his memory; and the "ever memorable" John Hales of Eton under-

took to show a better passage on the same subject in Shakspeare than the cleverest critic could point out in any of the ancients. Even the Marquis of Newcastle, the avowed patron of Ben Jonson, was also the avowed admirer of Shakspeare:—and in the following passage in one of his wife's printed letters (printed and published in 1664), we may read what the noble patron of the great poets of two periods in our literature thought of Shakspeare.—

"I wonder," she writes, "how that person you mention in your letter could either have the conscience or confidence to dispraise Shakspeare's plays as to say they were made up only with clowns, fools, watchmen, and the like. \* \* Shakspeare did not want wit to express to the life all sorts of persons, of what quality, possession, degree, breeding, or birth whatsoever; nor did he want wit to express the divers and different humours, or natures, or several passions in mankind,—and so well he hath expressed in his plays all sorts of persons, as one would think he had been transformed into every one of those persons he hath described; and as sometimes one would think he was really himself the clown or jester he feigns, so one would think he was also the king and privy-councillor; also as one would think he were really the coward he feigns, so one would think he were the most valiant and experienced soldier. Who would not think he had been such a man as his Sir John Falstaff? And who would not think he had been Harry the Fifth? And certainly Julius Cæsar, Augustus Cæsar, and Antonius did really never act their parts better, if so well, as he hath described them; and I believe that Antonius and Brutus did not speak better to the people than he had feigned them. Nay, one would think that he had been metamorphosed from a man to a woman,—for who could describe Cleopatra better than he has done, and many other females of his own creating? Who could not swear that he had been a noble lover? Who could woo so well? And there is not any person he hath described in his book but his readers might think they were well acquainted with them."

This noble panegyric, so completely in advance of every then written feeling about Shakspeare, should find a place in a future edition of Mr. Knight's work. It has been strangely overlooked by all the commentators:—but will doubtless be included in Mr. Bolton Corney's long-promised collection of all the printed passages in English literature referring to Shakspeare, from the earliest period till the publication of Phillips's 'Theatrum Poetarum' in 1675.

The partizanship for Ben Jonson survived the Restoration, and was upheld in the great room of the Apollo by Shadwell and Sir Robert Howard. Dryden supported a different party at Will's,—but not till he was past thirty. It was Davenant, he tells us, who first taught him to admire Shakspeare. Nor did the undue preference of Jonson by poets and scholars die with Shadwell and his fellow-wits at the Apollo:—it tintured the writings of Rowe and the sayings of Pope.

In considering the subject of Shakspeare's estimation by his contemporaries, the mention that is made of him in print by Webster, one of the great dramatists of his own circle, should not be overlooked. He speaks of "the full and heightened style of Master Chapman, the laboured and understanding works of Master Jonson, the no less worthy composes of the both worthily excellent Master Beaumont and Master Fletcher, and lastly (without wrong last to be named) the right happy and copious industry of Master Shakspeare, Master Dekker, and Master Heywood." This was written in 1612, in the last year of Shakspeare's dramatic career; yet Webster, wishing to compliment the great poet, places him in the same list with Dekker and Heywood,—two of the most industrious of our dramatic poets. None of the epithets used on this occasion are particularly



appropriate,—but the position of Shakspeare seems singularly out of place. This passage in Webster has not received the attention which it deserves; while too much stress has been laid on the reference to Shakspeare which Spenser is supposed to make in his 'Tears of the Muses.' That the compliments contained in the beautiful and often-quoted passage are more applicable to Shakspeare than to any of his contemporaries is but poor evidence, it would appear from the above and other instances, for saying that they must apply to him and to him only.

#### OUR LIBRARY TABLE.

*Authorized Street Preaching proposed as a Remedy for our Social Evils, in a Letter to the Venerable Archdeacon.* By a Country Parson. Our author declares that it is the business of the Church to put down political disaffection and of the preacher to keep the lower classes in order. He regards the wish for enfranchisement as a political disease. "You must convert the Chartist spirit," he says, "as you would reform the drunkard's habit, by showing that it is rebellion against the laws of God." This is rather startling even for a Country Parson! Whatever we may have thought of the political wisdom of the "six points," we have certainly not dreamt of their being contrary to the Ten Commandments. Our author thinks a Chartist and a Christian too beings irreconcilably opposed to each other. His plan for curing the grievous crime of Liberalism is a general system of street-preaching. Exhortation is to go into the market-place. The people will not go to Church—so the Church must go to the people. The lanes and by-ways of London are to be besieged, and the "infidel and political lecturer" put to flight by the orthodox after the faith of the "Country Parson." The "tenth Commandment" is to be put in force; and as every unfortunate who rambles about lanes on a Sunday is supposed to be a Chartist and a coveter of other men's goods, he is straightway to be punished by a two hours' sermon. But enough of the wisdom of this "Country Parson!"

*A few Brief Comments on Sir Charles Napier's Letter to Sir John Hobhouse "On the Baggage of the Indian Army."* By Lieut.-Col. W. Burlton, C.B. —A furious attack, by an old brother-in-arms, on Sir Charles Napier for certain sins of which he is adjudged to be guilty by virtue of his pamphlet on the Indian army. Our author attacks the "six propositions" of the new Commander-in-chief with much energy and some success. Following his model, he also maintains six propositions:—1. The Indian army requires more baggage than any other. 2. It does not take more than is necessary. 3. It is content with none, where none can be had. 4. It is better that it should have baggage enough when it can get it. 5. The officers of that army are not Sybarites. 6. Sir Charles Napier's proposed baggage corps is "but a visionary scheme, more easy to write about than to realize or mature." We have reduced these "six points" to their simplest terms and most logical forms; and in this shape we leave them to the judgment of men more deeply versed in the science of things military than ourselves.

*Tracts for my Tenantry, Original and Select.* By Sir Roger de Coverley and his Friends. No. 1. *The Holiday.*—Since Sir Richard Steele undertook to con-jure with the name of Addison's friend, no one has taken it so much "in vain" as the writer of this pamphlet—the first of an intended series, as appears from the title-page. Since it cannot be considered as in any sense "select," this must be taken, we suppose, as a sample of those styled "original." We would counsel the writer to think twice before he again assumes the office of public instructor.

*The Alcestis of Euripides translated into English Verse.* By the Rev. J. Banks. —In a preface, the translator seeks to assign to the drama its proper rank. He thinks it belongs to the order of "play" rather than of "tragedy;"—but differs from those who would regard it as broad farce. For a farce, it certainly has a pathos which, before or since, farce never had; and we prefer describing it as something unique and sui generis to arbitrarily classing it in any recognized category of drama. It was, according to Mr. Banks, intended by the poet to stand in the place

of a satiric drama, and must be considered as a new variety of dramatic poetry, and perhaps as the only example of such. Mr. Banks proposes to call it a "tragi-comedy." Let it content us, however, that it is "a thing of beauty," immortally associated with the singularly pathetic lines of Milton's Sonnet:—

Methought I saw my late exposed Saint  
Brought to me like Alcestis from the grave.

And, in the language of its present translator, "a representation of the womanly character in its best form."—The translation, which is from the text of Monk, is at once elegant and vigorous. The lyrical passages are given with ease and spirit.

*Palestine; or, a History of the Holy Land.*—An outline history of some sixty pages, in which the subject is brought down to the time of the Crusades. It is a mere epitome, well intended; and in which the latest authorities have been consulted,—but the result, as it appears to us, is too meagre to have much utility.

*Last Leaves of American History: comprising Histories of the Mexican War and California.* By Emma Willard. —A collective view of the general events of the united republics for eight or nine years past, with no claim to historical completeness or importance; just such a book as any boarding-school miss with a file of newspapers, a pair of scissors, and a little industry might produce.

*Hints on the Causes which have retarded the Improvement of Ireland; addressed to the Imperial Parliament.* By W. Herbert Saunders, J.P. —Three Practical Suggestions for the Colonization of Ireland. By William Brydges. —The contrast between these two pamphlets is amusing. Mr. Saunders, J.P., is one of the "conquering race" school of politics—a lover of port wine and an exporter of corn. Free trade he consequently denounces as a "brain-blow to Ireland, a plausible humbug, spurious in theory and rotten in practice." In this felicitous passage lie the pith of the work and the suggestion of its purpose. Besides restoring the monopoly laws and raising the price of the first articles of the people's subsistence in order to make them perfectly happy, Mr. Saunders proposes to treat them "according to the first principles of political economy." Political Economy he seems to regard as a mysterious personage, a sort of modern Rhadamanthus, who is charged with the office of putting down discontented peasants and workmen, and settling all questions of disputed wages in favour of the master. —Mr. Brydges speculates to a bolder tune. He proposes the mortgage of Ireland for fifty millions sterling; which money is again to be issued in land-scrip to various companies, to be employed in draining and cultivating bogs and waste lands. We throw out this hint for the benefit of such of our readers as it may concern. The "great difficulty" in regard to Ireland ought to be surmounted if it be true that there is "wisdom in many counsellors."

*Manning the Navy: a Statement in which the Evils and Losses arising from the present System are set forth, and a Remedy is proposed whereby a permanent Navy may be established, and the Moral, Social, and Physical Condition of the British Seaman improved.* By A. P. Eardley Wilmot, R.N. —After indulging in much wrath against Messrs. Cobden and Hume for their supposed slight of the Royal Navy, Mr. Eardley Wilmot develops his plan for a reform of the institution:—his principal provisions being, an increase of the seaman's pay, better provision for his lodging, instruction,—and so forth.

*Life Assurance.* By Alfred Burt. —This is a book of more pretension, and more performance, than the crowd of hand-books which are published on this subject. But we must warn the reader of it against the extravagant notions of the impossibility of harm which the author indulges. For example, because the assured are not ignorant and friendless, but well circumstanced and intelligent persons, the author says:—"We are therefore under no apprehension that mischief can be produced by life offices, or by their agents, however rash, however unprincipled they might be, or in fact, how ill-timed the projects in number and extent." This is, in brief, to say that no harm would result though no end of ignorant scoundrels were to set up life offices,—and we are of a very different opinion. But what can the following mean? "Even in the failure of a mutual life assurance society, whose only property is the

subscribed premiums, there would be no considerable loss, as all probabilities or contingencies are calculated and included in the charge for premiums and the deposits for annuities." Why, the hypothesis of failure, the case supposed, presumes that the calculations for contingencies have not been sufficient. The author does not go far enough: for if all contingencies (bankruptcy included) have been properly allowed for, there ought to be, not merely no considerable loss, but absolutely no loss at all. Why not go one step further, and make the calculations so that a bankruptcy should yield a profit? Assertions like these, coming from the secretary of a life office, are more likely to check confidence in the system than to encourage resort to it. If this book should come to a second edition, which we think likely enough from the quantity of miscellaneous information which it contains, we hope the author will think again of these wild assertions, and substitute something a little less awful.

*Beauties of Channing. With an Essay prefaced.* By Mr. Mountford. —This essay professes to treat of the growth and influence of the character of the author from whose works the "beauties" have been selected. It is written with eloquence and discrimination; though of course it is essentially an apology for the life and writings of Channing. Channing's positive merits, however, justify the praise here bestowed. His quiet and serene influence is not too highly appreciated,—and his sincerity merited that tribute it receives. If not a great, Channing is one of the first among good writers and conscientious thinkers.

*The History of the High School of Edinburgh.* By W. Steven, D.D. —The work is founded on documents in the Records of the Town-Council. The seminary to which it relates existed in the beginning of the sixteenth century. It was patronized by King James VI.,—in whose reign it was styled *Schola Regia Edinensis*. George the Fourth bestowed a handsome donation on it. This history records in terms befitting the argument the intellectual claims to eminence enjoyed by the institution.

*Outlines of Botany.* Part I. By W. Mateer, M.D. —As we are not enlightened by the author, we are at a loss to know what object the publication of this book can serve. Too brief and technical for beginners,—it can hardly be of any use to the instructed. Its bad plates are calculated rather to mislead than to inform.

*The Queen's Isle.* By the Authoress of 'Edith Aubrey.' —A simple rhapsody, in prose and verse, on the beauties and amenities of the Isle of Wight,—very harmless and very uninteresting. There seems to be no idea in the composition,—no intention in the publication. There ought to be a conscience in these things:—why should people who have nothing to write inflict that nothing upon their fellows?

#### LIST OF NEW BOOKS.

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## CHANGE.

They spoke of changeful years in the warm and ruddy light  
Of a bygone old English hostel hearth where travellers talked by night;  
And wondrous were the tidings by each worn wayfarer brought  
From the busy mart and distant realm, from hall and hamlet cot.  
They said the peopled earth was no more what it had been  
In the ages of their fathers' tales, in the years their youth had seen:  
But there was one—a bard perchance,—whom fortune taught to range,  
And he said,—“My world hath waymarks yet. I would the years could change!”  
They told how altering hands in these latter days were laid  
On the temples where their childhood knelt, on the meadows where they played:  
But he said,—“The pleasant hills and streams by which my steps grew strange,  
And their spring time coming to my dreams—good friends, if these could change!”  
—They spoke of power o’erthrown in its tried and trusted hold,  
And the scorn of words that had replaced the faith and fear of old,—  
(Of sceptres cleft, and altars left for banners new and strange:  
But he said,—“The iron-age within,—Oh, friends, if it could change!”  
They said,—our days have shown where the long-sought treasure lies  
With a wealth to make the world’s coined gold as base as aught it buys;  
And much that seemed the gold of thought hath lost its power and sway,—  
For the nations see the dark-red rust as the gilding wears away;  
And yet the springs return on their green memorial track:  
But he answered them,—“How also come the vain old memories back!  
With woodland walks, and sylvan songs, and converse sad and strange,  
With a sound of steps that come no more:—dear friends, if these could change!”  
They talked of brave hearts known in the flush of earlier years,  
The wild, the free, whom time had made so tame with ties and fears:  
But he said,—“The might of evil stars to sever and estrange,  
And the gulfs some would, but cannot, pass, oh, friends, if these could change!  
—Hearts may forget, perchance, in the din life’s workday brings,  
In the toiling years that o’er them pass with grey and dusty wings;  
Yet the troubled shades will find their rest though far the pilgrims range:—  
But they said,—“Thy words are wild and vain:—we know that all things change!”  
Edinburgh, 1849.

FRANCES BROWN.

## THE INCONGRUITIES OF LANGUAGE.—PHONETICS.

“The true use of speech is not so much to express as to conceal them,” said Oliver Goldsmith long before Talleyrand obtained credit for the factum.\* This result is not to be laid exclusively to the charge of individual hypocrisy and dissimulation: it is the very nature of all languages—ancient and modern—to say one thing and mean another. Under the influence of conventionality we use expressions which on strict examination very often translate themselves into absurdities, or into anything but the meaning intended. It may not be too severe to say that all languages are the enduring memorials of man’s mental obliquity—his early confusion of ideas—his slow progress in training—and, finally, his perpetual and complete subjection to conventionalities.

Take any of the ancient—the “learned”—languages, translate them literally, and the sense of every third line, at least, turns out to be nonsense, or not the sense intended by the writer. Some verb begins a sentence whilst its nominative concludes it; the intervening space being filled with pronouns,

adverbs and adjectives, as it were actually flung out at random. This is called *inversion*, and was one of the vagaries of conventionality. It would be useless to quote examples of the kind for the readers of the *Athenæum*. I will confine the investigation to the modern languages—those *oxides* of the ancient tongues which we have most wonderfully tritured and held in solution.

Apparently anxious about your health, an Englishman asks you, “How do you do?” Now, what was conventionality thinking about when it “fixed” this phrase to represent the answer to the doctor’s feeling of the pulse or asking to inspect the tongue? The incongruity is ludicrous enough—yet no other language can laugh at our English on this score. The Spaniard asks, *Como está usted?*—which means literally, “How is your mercy?”—the word *usted*, commonly written *vnd*, being a contraction for *vuestra merced*, tantamount to “Your honour” or “Your worship,” and being universally used for the simple pronoun *you*. The phrase may be translated into “How are you?” but it is only by conventionality that we can refer the question to the state of our health. The Italian asks, “How does it pass with you?” (*Como se la passa?*)—The Portuguese demands, “How do you pass?” (*Como passais?*)—The Frenchman, with his usual energy, wishes to know “How you carry yourself?” (*Comment vous portez-vous?*)—The German is anxious to hear “How you find yourself?” (*Wie befinden Sie sich?*)

At the first glance these incongruities are ridiculous; but as every idiom of every language must probably reflect some national peculiarity, it would be an interesting investigation so to analyze national character that these incongruities of idiom may be made intelligible. The attempt may be attended with extravagance and mere hypothesis; still it is quite possible that philological sagacity may stumble on the game if it cannot always imitate the unerring hound in the chase. Thus, in the Spanish idiom just given, perhaps we have a glimpse at the sedate thoughtfulness of the Spaniard in his use of the verb *estar*,—which, in his language, is confined to the expression of *conditional existence*, as contradistinguished to his other verb *ser*, which expresses *independent existence*, or at least such existence as is not directly dependent on the casualties of life. The Italian may allude to the capacity for killing time in his *far niente*, or *non far niente*, as it ought to be. Thus his phrase may be paraphrased into “How does it (time) pass with you?—for only the *sick* should fail to find amusement.” The Portuguese may refer to the early martial habits of the nation, meaning how do you pass muster? *Passar mostra*. In his “How do you carry yourself?” the Frenchman’s immense activity and superabundant energy are very evident,—as in all his idioms or peculiarities, moral and linguistic. The philosophical spirit of the German seems to pre-suppose some investigation before pronouncing on the state of health. He appears to intimate that he supposes you have duly considered your “case” before you undertake to give your diagnosis:—in fact, that you must have been seeking a right judgment on the “matter with you” before you can be supposed to have found it. “Wie befinden Sie sich?” Finally, as to our good old English, we have only to finish off the sentence into “How do you do—your duty?”—sickness being the only admissible exemption in our work-a-day country.—This, I repeat, is fantastic enough, but it may serve to put philologists on the track.

If incongruities pervade all language as to sense versus sound, there is no wonder that the same should exist as to the orthography of words.—The right manner of spelling words, as defined by the venerable Murray. Of course, conventionality has been as powerful as ever in this department,—and in all languages, from the first that was written to the last concocted by the Negroes in the colonies of Spain, Portugal, France and England.

The fundamental sounds entering into the combination of words are similar, if not identical, in all languages. This is the anatomical result rendered necessary by the similitude of the organs of speech in all the varieties of the human race. To represent these sounds by written signs or letters was a wonderful effort of the human mind; but there was a necessity for it, and conventionality set to the work with at least sufficient success. The prevailing diffi-

culty among men has ever been, not how to *spell* a word, but to find *words* to express the thoughts.

Having settled the conventional signs to represent certain sounds, man soon gave form and stability to his languages. War, migration, commerce mixed races with races. Apparently fortuitous circumstances presided over the resulting amalgamation of languages; but the original types were never obliterated,—because the fundamental, the radical sounds could be traced by means of the conventional signs by which they were represented. It is thus that every word in a language is a fact of the national history on the one hand, and an index of national character or peculiarity on the other. As such, the peculiar “manner of spelling” in use amongst all nations is a venerable memorial of the past. It speaks at once to the philological eye. To the linguist it acts as a constant exercise of his memory,—each word with its radical mark attesting how far and wide it hath wandered from its primitive signification. Obliterate all this with your forty “phonetic letters,” and you will do much to counteract the very many salutary signs of the past which, for the sake of the present and the future, it would not be wise to ignore. But in point of fact there is no probability that such an effort will ever succeed; and even in the case of its general adoption—against which ten thousand obstacles are arrayed—where, we may ask, can we find three men who pronounce as many letters exactly alike? By what sign shall we enable certain persons to pronounce the *h* in *have*? It is a philological fact that we frequently meet with men who can by no effort pronounce some combinations of letters, although they think they imitate the sound completely. Try the French word *dieu*; and ninety-nine out of every hundred will say *dew*, yet think that they have caught the proper sound,—which it is impossible to represent by any conventional sign to an English eye, thence to be faithfully transferred to the vocal organs. There is a deficiency of ear, as well as of speech:—the peculiar sound is not caught. The ear has as much to do in the proper articulation of sounds as the eye in distinguishing their signs and the vocal organs in their production.

As a mere scheme—involving much labour—the phonetic speculation deserves applause. That such an effort should be made is not a matter for wonder. Stranger notions than that of the modern phonetics have buzzed through the brains of men. A yet more violent assault was once meditated against our good old English by the Rev. W. Tremayne:—with whose scheme I will conclude.—

“I now beg leave to trouble Mr. Heron,” he writes to Pinkerton, “with some remarks, which his very enterprising and ingenious scheme has suggested to me. In the first place, the frequency of open vowels is certainly an imperfection; and I the rather mention it because it may easily be amended. In this case I would make constant elisions, save in two or three instances of harsh double consonants, agreeably to the most perfect Greek model, as ‘the star’ appeareth, not ‘the stars,’ &c. With the ancient Romans, I would regard the ‘H’ everywhere, in the beginning of a word, as it really is, a mere aspirate, and no letter; and would always say *an House, an Hat*, &c. &c. The better to distinguish some substantives from adjectives like them, I would, for example, say, ‘the *Sonn filled mia Eara*,’ the sound of the ‘*Dromo*’ (I see ‘*soume*’ in Chaucer), to distinguish it from ‘*soumdo*,’ ‘*sleapo*,’ &c. I would say, ‘the *Resto*,’ the remainder: ‘*rest*’ (ease), which, if no vowel or ‘H’ immediately follow, be restored ‘quiet,’ to distinguish it from ‘*quieto nyto*’ (quiet night), &c. In like manner should be managed the accented final ‘E,’ to discriminate nouns and verbs the better from one another. After these precautions, there will be yet plenty of open vowels in the plural final ‘A’; which evil must be tolerated, to prevent the greater of hissing consonants. I find Tully, in his 4th book of Rhetoric to Herennius, reprobrates the *crebras voculium concursiones*, &c.; and Quintilian, book ix. chap. iv., remarks the same as a great imperfection. The mode peculiar to the ancient Greeks and Latins of sundering their substantives from the adjectives obviated in a main degree this defect. This defect, so strikingly prevalent in the modern Italian, is the true cause of the excessive and effeminate softness of

\*See Goldsmith’s *Essay on the Policy of Concealing our Wants or Poverty*.



that language, even to insipidity. All nouns denoting the human kind I would distinguish from such as only denote the brute and inanimate creation, in this manner:—Plur. *Kindi Fatheri*; kind fathers; a kind mother, a *Kinda Mothera*; kind mothers, *Kindai Motherai*; *Honesti Shepherdai*, honest shepherds; an honest shepherdess, an *Honesta Shepherdessa*, and *Shepherdessa*: plur. *Honestai Shepherdai* and *Shepherdessai*, &c. &c., honest shepherdesses, &c. I deem this form far more elegant than *Kindo Mothero*, *Kinda Fathera*, &c.\*

The above is exactly copied from a letter of the reverend gentleman to Pinkerton, published in "The Literary Correspondence" of the latter, vol. i. p. 84 et seq.

This scheme is as comical to the ear as the phonetics are to the eye; and although the queer appearance of the letters or the words be not a decided objection to its adoption, still the main difficulty in all pronunciation will not be removed—the difficulty of establishing a *standard* of sounds by way of a key to the sounds of the signs. The commonest words are differently pronounced by different persons, and quite unconsciously. It is in vain to inculcate that a certain queer sign is sounded like double o in foot, if there be persons who will persist in saying *fat*; or that another queer sign is sounded like u in mule or *tune* when our London air is enlivened by *toon*. In fact, the whole scheme must presuppose a standard of English pronunciation—and the capacity of ear for distinguishing the sounds, as well as the capability of the vocal organs to produce them:—a vast deal more than any teacher's experience will permit him to expect. If we could introduce new conventional sounds to our English vocal organs, then the scheme might be usefully applied to enable the Million to pronounce those "horrid" German and other foreign words which mystify the newspapers; but as Englishmen are not familiar with the peculiar sounds entering into their combination, the mere approximation expressed by the phonetics may be easily equalled by the signs or letters which we conned in the nursery.\*

#### EPIMOMETES.

##### SONNET—WISH OF THE SICK.

Yes, I would live to watch this wintry dreariness  
Yield to the kisses of the sweet-mouthed May:  
These sullen clouds that fret the heavenly clearness  
Float down the river of the wind away.  
Yes, I would hear yet once more if I could  
The bridal bells for earth and summer ringing;  
Hear the green deeps of my beloved wood  
Harmonious, like the heart of Nature singing.  
I almost hate this savage surly time,—  
It hath too rough a voice for kind good bye;  
Ah! queenly Summer, crowned and blessed Prime,  
Let me behold that royal face,—and die!  
For I have troops of friends,—and one of all  
Might on my shroud one flower of hers let fall.

M. R.

##### OUR WEEKLY GOSSIP.

THE Committee on Public Libraries have presented their 'Observations' to the House of Commons; and we presume it is only in consequence of the time required to furnish the curious plans of the various European cities, showing their library accommodation, which it is stated are to accompany the Committee's 'Observations,' that has prevented the latter from being delivered to the members. We have never anticipated any great results from the present Committee; and if the suggestion of Mr. Ewart, in the debate on the British Museum Estimates, is to be taken as a specimen of the Committee's recommendations, our anticipation will be realized. That gentleman—taking probably his hint from a correspondent of our own—spoke of 52,000 duplicate volumes in the British Museum which might be distributed throughout the country towards the formation of local libraries. We hope, however, that no such suggestion will be acted upon until it shall have been fully ascertained how many such duplicates can really be spared from the daily requirements of

\* For instance, there is the famous name *Jellachich*, about which *Punch* amused us in the name of One of the Million. In the *Phonetic News* there is a combination by way of an English equivalent for the German sound:—but even with due reverence for the peculiar signs employed, the representation does not come as near to the orthodox sound as does the English word *Yellowish*!

the British Museum. When we hear, as we have done on unquestionable authority, that sometimes no less than six copies of Dugdale's 'Monasticon' have been in use in the Reading Room at the same time, it is obvious that the demands of the great literary resort of the country will not admit of any such wholesale distribution of the Museum duplicates as the Honourable Member seemed to contemplate.

The anniversary meeting of the Archaeological Institute commenced at Salisbury on Tuesday last. The Right Hon. Sidney Herbert is, our readers know, the President of the institution for the ensuing year; and the detail given by the Rev. E. Hill of the excursions planned coincided with the programme already laid before our readers [*ante*, p. 696.] But one affecting mark of the times characterized the proceedings of the day. While the men of Salisbury are receiving a body of guests engaged in archaic research, the cholera is among them as a new and terrible fact. "The chairman intimated that it was the intention of the Institute, as a tribute of sympathy to those who had lost relatives in the city, to abstain from all public festivity during the meeting, and that the public dinner, appointed for Thursday, would not take place."—We shall probably give some account of the proceedings of the meeting in our paper of next week.

We know not if we shall be considered by the patriarchal among our readers as spreading dangerous doctrine, when we record an example of the disputed truth that it is possible for the genius of Law to consort successfully with the Muses. As the fact is patent, however, and will ooze out by every other channel of printed intelligence for the benefit of those who are inclined to "pen a stanza when they should engross,"—we see not why we should be denied our share in a record which has an especial interest in literary columns. Our readers have a right to learn from us that an earnest cultivator all his days of the Belles Lettres, and the author of a play which has probably held every stage of any capacity in England, has, notwithstanding his occasional wandering in such pleasant ways, reached the highest honour of his drier profession, the Judgeship—in the person of Serjeant Talford. Another ancient "saw" is thus lost to the lore of English Prejudice—another shred of the wisdom of our ancestors is destroyed. But the moral has no danger if it be rightly read. They for whom it is dangerous would never have been Judges had it not been written,—they for whom it is not, will reach the bench by its help.

In the midst of the "wars and rumours of wars" by which Europe is shaken, the Peace movement is progressing with a steady under-current whose increase shall one day affect all the tides of human action. Illustrious apostles are daily gaining to the cause—which has already men of mark enough in the field to discredit the corners. It will some fine morning be found out to be "a great fact,"—and we shall, then, have the accustomed conversions. Meanwhile, with the full consent of the Government, the Congress of its disciples is to assemble in Paris on the 21st of August. The secretaries of the London Committee are now in that city, making the needful arrangements with the Committee of Organization which has been there formed. Among the names in the latter we find those of M. de Lamartine, the Marquis de Rochefoucauld, M. Émile de Girardin, M. Horace Say, and M. Chevalier. An important accession, too, is that of the editors of several of the metropolitan newspapers. Mr. Cobden, Mr. Ewart, and other Members of Parliament will accompany the deputation from England:—which will be formed, it is said, of some hundreds of gentlemen from the various towns and cities of the United Kingdom. All the way from over the Atlantic, America answers to the summons; and a committee has been formed in Boston to co-operate with the London and Paris Committees. The names of sixty American gentlemen have been sent over, delegated to represent some of the most important towns and cities in the Union; and those of Joshua Giddings, the Father of the House of Representatives, and Mr. Bryant the poet are amongst them. From a programme which has just been issued by the Committee, we perceive that the delegates are to assemble in London on Monday the 20th of August—and proceed to Paris by special train on the following day; returning to London on Tuesday the 28th. The expense to

each delegate, including all travelling charges to and from Paris, and hotel accommodation is to be 6*l.* 10*s.* for the first class, and 5*l.* 10*s.* for the second. Persons wishing to proceed with the delegation to Paris, either as delegates or visitors, are desired to communicate with the Committee in London, in order to secure a proper authorization or introduction. As it fitting where the mission is one of Peace, the Committee have made arrangements for the accommodation of ladies who may wish to accompany their friends.—It is not improbable that the exceptional attitude and aspect of a Peace congress in the very scene of recent disorganization and neighbourhood of present convulsion, may be more striking and authoritative than any it could have hoped to assume so early in more settled and tranquil times. There is a good in any war which is to come in our day:—it will help to enforce the argument for Peace. The sword has its value—it can be made into a ploughshare.

We have already referred to the niggardly grant which the Government has made to Mr. Layard in furtherance of his interesting researches at Nineveh; and we are now glad to think that the friends of this young, successful and untiring antiquary are looking on the grant in the light in which it ought to be viewed—as one unworthy of a great nation in a matter of such remarkable literary interest—and are aiding him from their own private resources. The Trustees of the Museum have talked about an advance of 200*l.* on the Government grant; but this, we believe, has been rejected,—and Mr. Layard is by this time prosecuting his researches chiefly on the profits of his valuable work, and on the assistance of his relations and friends. When we reflect that the highly interesting and extensive collection of Assyrian marbles and ivories now in the British Museum were obtained by Government at a merely nominal price, and that if sold at Sotheby & Wilkinson's they would probably have realized a very large sum—ten times, perhaps, what was given for them (we witness the recent purchase of the Stowe MSS. for 8,000*l.*)—we must confess to some surprise that Government should have been so niggardly in its second advance. The fine English spirit of research displayed by Mr. Layard,—and his known unwillingness to profit in pocket by his discoveries when the British nation is a purchaser,—should have been met by a nobler return than they have yet received from the representatives of the British people.

Our readers are aware that Father Mathew has gone across the Atlantic "starring it" in the Temperance drama of 'Sir John Barleycorn,' to use the terms of the initiate; but his social mission has been so mixed up in the New World with political meaning that report declares the visit to be a moral failure. As an Irish patriot his "emancipated" countrymen have fêted and flattered him in New York to the top of his bent:—and what galls them most is the circumstance that the Apostle of Temperance should be dependent on the bounty of "perfidious England." This fact, it is said, he himself regrets; and he openly declares his desire to relinquish as soon as possible his pension. To this end his admirers in the United States have commenced a public subscription. If the amount so realized should be sufficient to maintain the missionary in comfort, it is intended that he shall fling back to England her liberality. To this arrangement we apprehend no one in England would object:—but we certainly regret to see this peculiar turn given to the American mission. While these things are going forward, the public of New York look on with indifference. How can such affairs interest them? The finance question is too openly mixed up with the moral not to have thrown discredit on the latter. An apostle with an eye to the per-centage question is an unproductive anomaly. Report says that after saying mass twice and giving the pledge at convenient intervals, Father Mathew has found the enthusiasm which hailed his arrival dying away. Customers come no longer—and the shop is closed.—We apprehend that England will still have to subsidize her unwilling pensioner.

To the remarks with which we last week headed the letter of our correspondent [p. 743] on "The Servians in Hungary," he claims the right to reply. We will give him the benefit of his own explanation:—but it does not exactly meet our objection. To



charges to the matter with him further would, however, be too far on to ground merely political to suit the spirit of our columns.—

July 25.  
In inserting my letter on the "Servians in Hungary" last week, you represent me as trying to make out the Servian civilization as superior to the Hungarian. I had no such intention. Neither of these nations has a self-developed civilization,—they are both imitators of the Germans; and it is indisputable that Pesh, being so much nearer Vienna, is more civilized than Neusatz or Carlovitz. There is not the slightest chance of the Illyrian races in Hungary ever accepting this new-fangled ultra Magyarization; they have, therefore, no chance of advancement but through their own literature and through the material civilization of Pesh,—which is purely German and (with the exception of the engineering of the chain-bridge) is derived solely and exclusively from Austrian connexion and German immigration.—You, then, make out the Servians to have allowed themselves to be the tools of Austrian despotism. Rest assured by one who knows the Servians and Croats well that they have not the slightest desire for absolutism or despotism being introduced either among themselves or among the Magyars. The subsequent entrance of absolute Russia is an incident that has nothing to do with the origin of the quarrel. It was not the love of absolutism that enlisted the Croat and Servian populations in favour of Austrian connexion,—but the principle expressed in the very words of the Archduke John before he went to Frankfurt, that "all nationalities have a right to political existence," as contrasted with the principle of the suppression of the non-Magyar nationalities by the ultra-Magyar party, of which the Slavic populations had had so bitter and irritating an experience during the last twenty years. How the affair may end, and what may be the result of Russian intervention, I cannot pretend to foresee:—but in the retrospect the Servians and Croats were not the tools of absolutism, but the natural allies of constitutional Austria (not monarchial Vienna),—and therefore entitled to British sympathy.

A. A. P.  
The Syro-Egyptian Society,—which appears to be a sort of nomadic body, pitching its tents wherever the food adapted to its constitution is to be found—"assembling," as one of its members expressed it, "from time to time, where most it can promote its purpose of developing the antiquity of that vast range of land known by the name of Assyria"—sent down a deputation last week to Hartwell House,—where it was met by the leading members of the Aylesbury Mechanics' Institution and others—for the purpose, amongst other things, of examining the papyrus mills which Dr. Lee recently purchased at a sale in London. With the assistance of Mr. Bonomi, some of these had been already opened; and it was found that they contained characters in the Coptic, Greek, and hieroglyphic languages, some of which had been interpreted by members of the Society. The roll which was opened at this meeting, in presence of the deputation, is written in the hieratic, or sacred character,—and appeared to be, when deciphered, a simple contract for sale between priests, with a denotement indorsement.—The *Bucks Advertiser* and *Aylesbury News* gives a detailed report of the meeting.

Cannot one out of the 650 members of St. Stephen's be got to look into the state of the grammar and other public schools of this country? More good is to be done, we are well assured, and a wider reputation to be acquired, by moving in this matter than by a thousand partizan speeches. From time to time our columns have supplied numerous instances of the abuses which cry out loudly for redress. We quote the following additional item from the *Preston Chronicle* in relation to the present state of the Blackburn Grammar School. If the facts be as here stated, this is one of the strongest cases that have come under our notice.—"The present master, the Rev. J. Bennett," says the local print, "has no scholars except his own two sons! and no assistant, though he receives the same stipend as his predecessor who had to pay three!" Will no one ask a question on this subject in Parliament? The Lord Chancellor has power in virtue of his office to inquire into the state of all charitable trusts,—and

a question asked in either House would lead to inquiry. If the facts be as here stated, they should be known:—if not, they should be contradicted on authority. Meanwhile, we urge—as we have done before—the spirit of local investigation into such matters. A townsman can often get at facts in close corporations which even official investigators might fail to ferret out. Every exposure of the kind is a gain. Public opinion—even while unaided by law—often goes a long way towards setting such things right.

A correspondent who signs himself "An Old F.S.A." writes to us as follows.—"I, in common, I am sure, with many other Fellows of the Society of Antiquaries, agree in all that your reviewer says on the subject of the recently completed volume of our Proceedings. There never was a moment, perhaps, when greater exertions were required for the proper maintenance of the Society; whose very existence is threatened by the activity of its dangerous if not unfriendly rivals, the Archaeological Institute and Association; and I am sure no better means of maintaining its position could be found than that of giving increased interest and importance to the Proceedings in the way your reviewer suggests. It would be easy to prove that as a matter of economy this course should be adopted; and before the Society resumes its meetings in November I hope not only to demonstrate this, but also to point out to the President, Council and Fellows one or two other simple and practical plans for improving the condition and increasing the usefulness of a body which has already done much, and if properly managed may do much more, to promote the cause of archaeological science."

The tidings from the West grow more and more rich and resonant. The discovery of the land of gold has given a fresh impetus to every kind of movement. The *fast* nation becomes "faster" than ever. Last week we announced the formation of a company for making a railway across the Isthmus of Panama; but this it now seems is much too slow a measure for the go-a-head-pulse of our cousins-german. The railway cannot be promised in less than two years;—but in times like these who can think of waiting more than twenty months? A scheme for navigating Lake Michigan and the St. Juan, and coaching from the head of the lake to Redigo, whence the voyage to St. Francisco is short and easy, is prepared for execution.—The Yankees well deserve their character of liveliness. By the last steamer we have an account of a party who crossed the narrow lands of Central America on their way to California. It is amusing to see these restless spirits suddenly breaking into the towns and villages of the somnolent semi-Spaniards, and showing them what can be done by sheer energy of character. One fine morning three or four hundred of these adventurers found themselves—to the astonishment of the inhabitants—in the quiet town of Grenada. One enterprising fellow opened an hotel,—others set off to explore the mountains and river beds in search of minerals. The town awoke from its dozing condition:—a new life dawned upon the sleepers. Good must come of this; but whether unmixed good it would be hazardous to prophesy. Report asserts that a revolution is taking place in the manners of the people along the entire track of the emigrants. The stagnant waters are being stirred. The natives are said to be generally very teachable:—and they much need instruction. Jonathan can instruct them how to farm—how to trade—how to unite individual activity with social order and political permanence. The Yankee has an admirable trick of carrying a printing press on his shoulder wherever he goes—he cannot live without his paper. Whether he invades Mexico as a soldier or enters Grenada as an emigrant, he goes armed with type. If he does nothing but sow some of "these dragon's teeth" in the lands through which he passes, no small amount of good should come of it in due time.

ETTY GALLERY, NOW OPEN, at the SOCIETY OF ARTS, John Street, Adelphi. Admission, 1s.

BRITISH INSTITUTION, FALL MALL.

The GALLERY, with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, including the TOWN COLLECTION of the EARL OF YARROWGUTH, is OPEN daily from Ten to Six.—Admission, 1s. Catalogue, 1s. GEORGE NICOL, Secretary.

DIORAMA, REGENT'S PARK.—New Exhibition, representing the VALLEY of ROSENLAUI, Bernese Oberland, with the effects of a Storm in the Alps; and the INTERIOR of the CHURCH of SANTA CROCE, at FLORENCE, with all the gradations of Light and Shade, from Noonday to Midnight.—J. B. The Grand Machine Organ, by Gray and Davison, will perform in both Pictures. Open from Ten till Six.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES on CHEMISTRY, by Mr. J. M. Ashley, daily, at Half-past Three, and on the Evenings of Monday, Wednesday, and Friday, at Nine o'clock. LECTURE by Dr. Bachmayer, on MASTER'S PATENT PROCESS OF FREEZING DESSERT ICES, &c. LECTURE on PAINTING, by J. Clark, Esq., illustrated by examples from the Old Masters. A LECTURE on CHARACTER, with MUSICAL ILLUSTRATIONS, by J. Russell, Esq., every Evening at Eight o'clock. THE MICROSCOPE. THE DISSOLVING VIEWS include Scenes in AUSTRALIA and VAN DIEMEN'S LAND, from Original Drawings taken on the spot by J. Skinner, Esq.; also a NEW SERIES of DIORAMIC EFFECTS, by Mr. Childs. NEW CHROMATROPE. DIVER and DIVING BELL.—Admission, 1s., Schools, Half-price.

#### MEETINGS FOR THE ENSUING WEEK.

THURS. Zoological, 3.—General Business.  
FRI. Botanical, 8.

#### FINE ARTS

##### PANORAMA OF THE NILE.

A "Grand Moving Panoramic Picture of the Nile from the City of Cairo to the Second Cataract inclusive" has been opened at the Egyptian Hall, in Piccadilly. The two American panoramas which exhibit in London the scenery of the Mississippi would seem to have stimulated our native artists to the production of similar effects:—but in all the qualities of Art the English work far surpasses its transatlantic compeers. This new panoramic series of views is derived from the studies of Mr. Bonomi, the traveller,—himself an artist of no mean powers, whose residence of many years at different sites on the banks of the Nile gives warrant for the authenticity of his materials. These in the hands of Mr. Henry Warren—whose illustrations from Scripture history form annually a feature in one of our water-colour Exhibitions—have enjoyed all the advantages of a style of Art applicable to their peculiar character. Mr. Warren has, we are informed, had the assistance of Messrs. Fahey, John Martin, Edward Corbould, and others, in his task:—a combination of talent which sufficiently accounts for the superiority of this panorama as a work of Art over either of its rivals.

The spectator is supposed to start from Cairo, along the Eastern bank of the river. He passes Memphis,—then Noph, on the west side, indicated by the Pyramid of Sakkara. The Pyramids of Dashour come next into view:—then the province of El Faioum, opposite. Denderah, with its perfectly preserved temple,—the Tentyra of the Romans, rendered familiar to us by the drawings of Mr. Roberts,—succeeds: then Thebes, on the west bank,—the Memnonium,—Medinet Abou,—Birket Habou, whose plain when inundated from the river formed the sacred lake across which the dead were carried westward to the Necropolis, and is supposed to have originated the Greek fable of the Stygian lake and ferry,—Erment and Esné, the Latopolis, and Edfon, the Apollinopolis Magna, of the ancients,—the Hagiar Sissileh, or rock of the chain,—the Elephantine and the island of Philé. Here we enter Nubia,—and proceed until the rock-hewn temples of Abou Simbel display in their entrances their gigantic proportions, and the Second Cataract is reached. The return is by the Arabian bank of the river; and leads us by the Temple of Derr,—Syene,—Essouan,—Elukor, or Luxor,—Karnak,—Gebel,—the tombs of the Beni Hassan,—the Desert,—and lastly, the great Pyramids of Ghizeh and the Colossal Sphinx.

Each of these is given with a fidelity and individuality which impress the form and complexion on the mind in a manner that no written description can. The incidents, physical and social, of the scenery, too, are all conveyed. The trade or the pastime, on the river, in the desert, or in the dwelling, are all rendered:—and the zoology, botany, and other branches of natural history have been strictly attended to. We hear the Arab boat song,—watch the crocodile,—see the camel at rest and the hippopotamus trampling down the standing corn,—the ostrich crosses the plain before us,—and the simoom does its ravages in our sight.—In a technical sense there is much in this picture to admire, while it is evident that the artists' hands are new to the material. The picture is transparent,—lighted from behind; and there are passages where this cir-

cumstance has been made to produce great effect. In several landscape and marine portions of these views the hand of Mr. Warren is at once recognized,—as well as in the groups of Oriental figures. Some of the moonlight effects by Mr. Martin testify how efficiently he would have practised scene painting; in which the realities of nature need enhancing by adventitious aids to produce the stage effect. All the other artists have done well in their respective parts.

## SCIENCE IN REFERENCE TO ART.

July 24.

THE errors into which artists have fallen in the delineation of natural objects, for want of a sufficient knowledge of their external characters and habits, are not confined to plant-decorations. Instances of unnatural compositions of animal life are abundant to a marvel in the griffins and zoological deformities of mediæval architecture:—but these inemblematic vagaries may be passed over as the fruit of fancy. Delineations of animals intended as faithful representations of nature, are often scarcely less unnatural—and almost as frequently remind one of the ornaments of Christabel's chamber, which were

All cut out of the carver's brain.

After reading your notice, in the *Athenæum* of last week, of Prof. Harvey's lecture on "Botany considered in Reference to the Arts of Design," chance led me into a church, and to a pew immediately facing a tablet which afforded a marked illustration of the truth of your remark, that "However much the man of science may dispense with Art, it is impossible for Art to dispense with Science."

The tablet in question appears to have been recently erected to the memory of Captain —, a gentleman belonging to the East India Company's maritime service, a few years since deceased; and is prettily decorated with a bas-relief representing the Argonaut or Paper Nautilus floating on the waves. The shell is fairly executed—and shows it to be the Mediterranean species, *A. Argo*. Beyond this, the sculptor has failed. He has had no model for the soft parts; and for the convenience of his allegory has not only placed the animal the wrong way in its shell, putting the membranous tentacles where the funnel should be—but has given the octopod only four tentacular arms, instead of eight. He may have been instructed by Pope to

Learn of the little Nautilus to sail,  
Spread the thin oar, and catch the driving gale,—

and finding but one pair of notches in the shell adapted to the purpose of rowing, was content to give the creature but one pair of tentacular arms. Had he consulted the naturalist, he might have learnt that the Argonaut does not obtain locomotion by rowing with its tentacles, but by the evacuation of water in sudden jerks out of the respiratory cavity; nor by the use of its membranous arms as sails, which being reflected over the keel of the shell, after having performed the office of calcification, serve to retain it in its embrace.

Poets have, however, indulged in pretty inaccuracies touching natural objects as well as artists. The sailing properties of the Argonaut have been sung with various degrees of eloquence from the time of Callimachus; and it may be doubted if Shakspeare had studied the feeble development of the nervous system in coleopterous insects, and their indifference to the loss of a limb, when he wrote—

And the poor beetle, that we tread upon,  
In corporal sufferance finds a pang as great  
As when a giant dies.

As an encouragement to artists to study the form and characters of natural objects, it may be well to notice a curious instance of the benefit to science arising out of the correctness of such illustrations. One of the chief pictorial evidences of the existence of that long extinct bird, the Dodo—of which only a head and foot are preserved—is furnished by a picture at the Hague of 'Orpheus charming the Beasts,' by Savery and Breughel. "Understanding," writes Prof. Owen during a visit to that city in 1836, "that the celebrated menagerie of Prince Maurice had afforded the living models to these artists, I sat down to make a list of the species which the picture sufficiently evinced the artists had studied alive. Judge of my surprise and pleasure in detecting in a dark corner of the picture (which is badly hung between two windows) the Dodo, beautifully finished,—showing, for example, though but three inches

long, the auricular circle of feathers, the scutation of the tarsi, and the loose structure of the caudal plumes." The minute attention to specific detail on the part of these artists has aided in establishing this bird for ever in the catalogue of Ornithology.

BREVIPEN.

## MUSIC AND THE DRAMA

## NEW PUBLICATIONS.

*English Instrumental Compositions.*—Adjourning our notice of certain serious efforts in classical composition to some quiet autumn day when Sontags and 'Prophètes' there are none to distract us, and when the world is willing to partake in musical pleasures less stimulating—but haply not less sound.—We shall on the present occasion handle a few trifles thrown out by English composers. Recently a few monetary cautions were offered to English amateurs with reference to new Concert-Societies in course of formation. We have here a welcome evidence that they are well worth the cautioning:—since the two works first to be mentioned, and the most sterling in the collection before us, are the fruit of amateur zeal and accomplishment.

*L'Arpeggio. Study for the Pianoforte.* By S. W. Waley.—In his work on composition [*ante*, p. 363] Herr Czerny pointed out that no study, however tempting to the fingers might be the form of passage, could possess sterling value as music unless its harmonic structure were sound, symmetrical and ingenious. This truth has been too much lost sight of by modern wonder-players; who have put forth showy pages by the million—not one in ten thousand of which deserves to survive the day of its production. Mr. Waley's 'Arpeggio' belongs to the better order of Studies: being carried on with a measure of constructive power larger than the average. But we think that he might advantageously have extended the passages for the right hand in more than one climax—seeing that the pianist is now-a-days expected to command tenths, whereas in the time of the Clementis and Dusseks an octave was the utmost claimed from him. Henselt and Chopin call upon the player for yet a wider stretch:—but they are exceptional, not to say unreasonable—and their compositions, charming though they be, suffer accordingly as being beyond the span of general acceptance.

*Allegro Animato, and Introduction for the Pianoforte.* By Laura W. Barker.—This Lady—to whose vocal music favourable reference has been made in the *Athenæum*—does not confine herself merely to composition for singers:—giving us here a specimen of pianoforte music which has considerable merit. The *Introduction* is a piece of florid cantabile well calculated to display the pianist, and graceful in melody. Some little indecision of purpose (we know not better how to express it) is observable at the close of the third and at the commencement of the fourth pages:—otherwise the movement is remarkable for natural progress and effect, without any preternatural difficulty. The subject of the *Allegro animato* reminds us of the theme of Mendelssohn's *Allegro ginjoso*:—the promise of the title is kept by the spirit thrown into the Allegro, which might pass as a clever study for the martellato style of accompaniment, even were it not attractive in right of its ideas and of the amount of contrivance and contrast shown. This new specimen of Miss Barker's powers increases our respect for them, and convinces us anew that more than hearsay inspiration goes to her writings. But she would do well to consider that what is wanted at this period of the Art is not so much meritorious and effective composition of this or the other school as novelty of humour and of form. Ceaselessly do we search for such originality east, west, north and south; but the small quantity in which it is found and the very limited extent to which it is developed, are disheartening. We had hoped ere this to have heard more as a composer of M. Vivier,—to have seen Lindblad taking his place as a variety full of freshness and individuality:—but in vain. How proud, then, would it make us if an English writer were to give that for which every one is seeking! Whether Miss Barker can do so or not we by no means pretend to divine:—but by taking her music as text for our appeal, it may be seen that we do not consider her as needing plea or shelter on the ground of

either amateurship or sex,—and that we entertain a very high opinion of her present works and future promise.

*Nocturne pour le Pianoforte, Op. 3. 'Archeuse! Melody for the Pianoforte, Op. 4.* By Emanuel Aguilar.—These two single movements proclaim their author to be an accomplished pianist of the modern school—supposing them to lie within the compass of his own fingers. Each is cast in the form of grand cantabile sustained by a rich accompaniment which Mendelssohn, Thalberg, and Liszt have perfected. For a time the seductions of this new and pompous garniture were so potent as to render any idea acceptable; but now the ear naturally inquires what manner of melody is it which has been selected. In Mr. Aguilar's cantilenas we have less novelty to praise than we could desire. In short, however inviting it be for a player who has entire command of his instrument to assert that command in productions like these,—as compositions they are not of a school which is healthy or in which their author can now win a permanent fame,—its combinations being already exhausted.

An *Allegro Saltarello*, by William G. F. Beale, Op. 2, is fresher and less modish in its forms,—being a scherzo requiring grace and elasticity of finger. The measure of constructive skill shown is not sufficient; and a movement of such length and pretension demanded a more ingeniously developed coda than we here find.—The *Vesper Hymn*, by Brinley Richards, is a slight and showy arrangement of the "old familiar" national melody.—*Twelve Sonatinas for the Pianoforte, with an Accompaniment for the Flute or Violin, composed expressly for Juvenile Performers*, by Haydn Wilson, need no notice beyond the transcription of their title.

HIER MAJESTY'S THEATRE.—There is a charm in poor *Amina's* walk over the mill-wheel which would seem to be even more irresistible to the *Prima Donna* than to her public. It might have been thought that after the successes of Malibran, Persiani and Lind (not to forget Miss Kemble's pathetic version of the village tale), it would only be natural and discreet in songstresses, whether youthful or mature, to leave 'La Sonnambula' alone for ten years to come. But the Opera-world is swayed by "the rule of contrary." We are told that Mlle. Alboni is about to attempt the part in the provinces,—and that Madame Sontag herself selected it for her third character in London. She therefore is answerable for the comparisons into which the Critic is inevitably drawn. Her reading of the part is well felt—her personation of it is elegant and agreeable—her singing is the singing of an artist,—but, let us grace or conceal the truth as we will, as an *Amina* she comes after the four ladies enumerated, and thus has needlessly chosen for herself a place four degrees nearer to the mediocrities than she has any right or reason to occupy. To particularize a little:—Madame Sontag's best vocal effort is in her opening *cavatina*, on the ornamenting of which her best pains and ingenuity have obviously been bestowed. Beautiful and delicate, too, is her delivery of the *solo* in the duet 'Son geloso.' In the chamber scene power and dramatic pathos are wanting. Whether the character be treated in the southern fashion (as it was by Malibran), or in the northern one (as it is by Lind), there must be *abandon* in this passage of the drama. Now, some of the charm of Madame Sontag lies in reserve; which Nature and Taste alike forbid that she should cast aside. There is propriety, rather than passion, in her carefully-executed sorrow: yet, so far from seeming aware of the fact—so far from studying the occupation in which she would do well to turn her peculiar eloquence to account.—Madame Sontag will have her predecessor's crown as well as her own, stepping out of her way to court the extremest criticism by adopting Mlle. Lind's usurpation of the phrases belonging to the tenor in the *finale*—a theft to be excused only by the volume of tone or passion of pleading thrown into them. There is but one other great opportunity for *Amina*:—in the last scene. Here, Madame Sontag's 'Ah, non credea' is in no respect comparable with Miss Kemble's or Mlle. Lind's—while her 'Ah, non giunge' falls further beneath the brilliancy of the *rendo* as given by Madame Persiani or Madame Viardot. Madame Sontag's graces are meagrely bestowed, and in their

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concert bear no comparison with those of her first  
opera. In brief, the assumption is a mistake. Our  
opinion, however, was not shared by the audience.  
No sign or sound of success was wanting to the new  
music. When we heard the *furor*, and saw the  
trappings, and counted the recalls before the curtain  
the other evening, how was it in nature to avoid say-  
ing "Sic transit gloria Jenny"?—how could we fail  
to admire the magic optimism which cleaves to the  
walls of *Her Majesty's Theatre*? For thus, also,  
the Swedish Lady retired, have Mdle. Albion  
and Mdle. Parodi (!) been rapturously greeted. It  
is to be hoped that, in courtesy and kindness, the  
first will reach Madame Sontag by way of antidote  
to delusions.

The *Elvino* to the new *Amina* was Signor Calzolari,  
whom we have been watching with the interest  
which clings to all those who try for first tenorships.  
As yet Signor Calzolari has failed to make good his  
claim. As an actor he is undistinguished,—as a  
singer his voice wants charm; and his method is not  
pure,—some of his tones in passages of the most moving  
expression closely bordering upon the grotesque. In  
spite of his present inexperience, we are inclined to  
expect more from Signor Bartolini,—if his ambition  
keep any proportion with his natural gifts.

We must postpone some notice of 'Otello,' our  
favorite among Rossini's Italian Operas,—which was  
performed on Thursday last,—till next week.

ROYAL ITALIAN OPERA, COVENT GARDEN.—It is  
not possible in a small space to do justice to such a  
production as that of 'Le Prophète'; which was  
given at last, on Tuesday evening, with a brilliant  
and unquestioned success exceeding general expecta-  
tion. It is not practicable in a single article to  
advert to all the features good and bad of the per-  
formance which demand attention, not only on the  
score of Art, but also as the due of the theatre, the  
composer, and the artists engaged.—By way of pre-  
face, and in precedence of all other matters for com-  
ment, it behoves us to insist that the establishment  
deserves well of the public which, under circum-  
stances of notorious difficulty, has been able so  
ampliously to keep its engagements with its sub-  
scribers to the letter—seeing, moreover, that to fulfil  
its last promise (the production of this same 'Pro-  
phète') was a feat which in the most prosperous  
foreign theatre must have monopolized the resources  
of the whole corps for an entire season. This it is  
fit and fair to state *in limine*: more especially since  
it will be impossible properly to describe the Covent  
Garden performance of Meyerbeer's last work with-  
out referring to its apparition in Paris,—the latter  
being, of course, the more perfect presentment.

In our former notice (*ante*, pp. 416-17) an out-  
line of the drama and its divisions was given so care-  
fully as to preclude the necessity of a repetition  
here. The superiority of the passions selected to the  
common themes for Opera, and the grandeur of the  
principal situations, strike us anew. We are anew  
disposed to question M. Scribe's arrangement of his  
materials. While we feel and own that the second  
act, with its characteristic winter sports and martial  
colouring, may have been necessary as a relief to the  
passion and semi-mystical character of the story, we  
are inclined to agree with the French critics  
who complain that the opportunities for a grand  
concerted scene offered by the sacrifice of *Berta* in  
the presence of *Fides*, at the close of the first act,  
have been needlessly sacrificed in order to elaborate  
the temptations of the Anabaptist seducers and their  
effect upon *John of Leyden*. Dramatically, perhaps,  
it may be expedient that these sinister folk, with  
their droning psalmody, should be felt as oppressive,  
—but musically, seeing that so large a subsequent  
portion of the opera is given over to male voices  
exclusively, it seems a pity to have withheld from  
the close of the first act such relief as more promi-  
nent employment of the *soprano* might have im-  
parted. By an analogous arrangement of the *libretto*,  
Donizetti's best serious opera, 'Marino Faliero,' is  
rendered utterly tedious and unsuccessful.

Thus much having been said of the *libretto*,—the

\* To avoid confusion on the part of those who may be  
disposed to refer to a former article, it is useful to point  
out that the first two acts, which in Paris are played  
without fall of the curtain or dismissal of orchestra, are in  
London treated and numbered as one,—thus making the  
work a four-act opera.

music now claims a word or two of more consequence.  
In our foregoing notice of 'Le Prophète' any final  
judgment of the composition was deprecated. Such  
a course is indispensable to a right appreciation of  
the dramas of M. Meyerbeer: since the more fre-  
quently that these are heard and the more intimately  
that they are studied, the more clearly will it become  
apparent that they cannot be judged by known pre-  
cedent or by comparison save with themselves. It  
is not difficult for any critic, like him in Sterne's  
Epistle, to cry

Here is a beauty—this is new—  
And that's a blemish  
For which I have no relish:—

but it is not so easy totally to yield old prepos-  
sitions, dreams and fantasies in favour of new emo-  
tions, however strongly the latter be excited. Any  
one can lay "the finger of objection" on Meyerbeer's  
melodies as commonplace—can point out how his  
scenes are oftentimes a mere succession of musical  
fragments which ought to produce the effect of patch-  
work; but it requires some effort from these ad-  
missions to pass on to the conviction that—be his  
phrases ever so trite and their working ever so frag-  
mentary,—the Master manages, in his own mosaic  
manner, to produce a picture which grows upon the  
eye and fascinates the senses and subdues the mind  
as nothing incomplete or extravagant can do.—Let  
us frankly say, that the music of 'Le Prophète'  
improves upon us with acquaintance. The *tone* of the  
Cathedral scene in the third act, as a whole, is un-  
questionably higher and more dignified than that of  
the conspiracy scene of 'Les Huguenots.' Though less  
seizing (as we said three months ago), we now recog-  
nize it as an intrinsically grander specimen of com-  
bination. The manner in which the several elements  
of regal glorification, superstitious worship, cruel im-  
posture, and human passions in their most intense  
conflict are represented and wrought together,—in  
the Coronation march and the "Domine, salvum fac"  
—in the under-parts of the Anabaptist tyrants and  
tempters,—in the music given to the Mother and her  
Son—will strike every hearer more and more in pro-  
portion as he analyzes a scene of such intense power  
and high gorgeousness. No writer in our knowledge  
has produced a piece of stage effect and stage truth  
in any respect comparable to this. The deep ex-  
pressiveness of the entire part of *Fides*, too, as a piece  
of composition (in spite of its obvious peculiarities of  
rhythm and its immense demands upon compass), is  
more vividly present to us than it was in Paris. We  
may have on some future day to offer further ad-  
ditions and emendations with regard to the music:—  
for the present, we shall content ourselves with adding  
that the omissions and retrenchments made in the  
opera as performed in London are few and judicious.

Let us next speak of the performers and performance.  
In reiterating, with emphasis, our formerly expressed  
judgment of the *Fides* of Madame Viardot as an in-  
comparable piece of art and nature, we are but echoing  
the feeling of the audience; which was stirred to an  
enthusiasm that surprised us,—confident though we  
are of English justice and convinced as we are of  
the supremacy of the artist. In her great situations  
(as in the Cathedral scene, and while delivering the  
grand *solo* in the fourth act with a loftiness of  
enthusiasm to which no words do justice) the effect  
was foreseen by us; but we were not prepared for  
such an instant response as was given to that noble  
piece of devotional singing 'O figlio mio,'—which  
on the first night in Paris was received with com-  
parative calmness. Madame Viardot's voice is  
sweeter, even, and more powerful than it was  
last year; she has matured and improved her "crea-  
tion" since its introduction at *L'Académie*;—and we  
repeat (without fear of damaging truth by superlatives)  
that nothing in any respect approaching to it  
has been seen on the stage in our time.

As *Jean de Leyden*, Signor Mario shares with the  
original Prophet (M. Roger) the disadvantage of  
being called to an occupation originally intended for  
M. Duprez,—whose weight of voice and breadth of  
style were obviously from first to last present with  
M. Meyerbeer while he was writing. Moreover, like  
every other artist new to the London cast, Signor  
Mario has had small time, comparatively, to master  
and mature what even to a Duprez would have  
been no piece of mere Italian song-singing or child's  
play. In some passages he far excels the French

Prophet. His *pastorale* in the first act is deli-  
ciously sung. The *largo*, before the final hymn of  
the second act, too, is finely given,—and the lyric  
itself with great animation. It contains, however,  
one passage of modulation singularly ungrateful, in  
which no tenor could produce the effect intended  
by M. Meyerbeer. Signor Mario is more noble, too,  
and less mannered than M. Roger in the *Baccanale*  
which closes the opera. In the Cathedral scene  
his presence is splendid:—nothing less than a figure  
which has walked out from the frame of a Van Eyck  
or Hemelinck picture. His acting in the great crisis of  
detection and imposture is as yet less subtle than  
M. Roger's. Signor Mario, however, habitually im-  
proves in a new part nightly: and already he is a  
most picturesque and satisfactory representative of  
the hero,—as his success may have assured him.

Miss Hayes as *Berta* is more certain and in-  
teresting than the original *Berta*, Madame Castellan.  
Signori Marini and Polonini, as two of the Ana-  
baptist Three, at least equal their prototypes, MM.  
Levasseur and Euzet. But, alas! for the third  
Tempter, Signor Mei,—who takes the tenor part  
originally sustained by the clear, ready, mordant  
voice of M. Gueymard. For such a peculiar singer,  
we know, it would be difficult—almost impossible—  
to find an Italian equivalent; but the duty is an  
important one,—and Signor Mei by his flatness and  
languor and want of musical adroitness perils every  
bar in which he sings, and amounts to a very promi-  
nent blot on what should be a complete picture.  
Owing to his utter incompetence, the brilliant drink-  
ing trio, in the second act, passed all but unnoticed.  
On the other hand, that always-prepared and improv-  
ing singer and actor, Signor Tagliafico, has given  
us occasion to "count one more" to his credit as  
the *Count d'Oberthal*. The chorus was good in the  
opening scene; also in the grand third act. In the  
second it seemed to have suffered from the dis-  
heartening influence of the leader of the Anabaptists,  
—and was at times crude and out of tune. On Thurs-  
day, however, it was riper and less confused,—and  
the whole performance was more effective.

Long as our notice is, we must have a last word to  
record the excitement caused by the *real ice dances*;  
which, with Meyerbeer's charming music given in a  
compressed form, pleased more than any incidental  
*ballet* as yet seen on the Opera stage. The costumes  
are superb; and the scenery by Messrs. Grieve and  
Telbin outdoes that of the *Grand Opéra*, in the Dutch  
landscape,—in the winter-picture, which is by a bridge  
and a background the better,—and in the Cathedral  
interior. Such a piece of scenic gorgeousness as this  
last has not before been presented in England.

MUSICAL AND DRAMATIC GOSSIP.—The last  
arrivals from America announce the decease  
of Mr. Wilson, the Scottish vocalist; who was  
on a concert-giving tour when the event hap-  
pened.—This gentleman, unless we err, was not  
originally educated for the musical profession;  
having begun life in the Edinburgh printing-office  
which had Sir Walter Scott's secret. It is eighteen  
years, or thereabouts, since he made his appearance  
in the London theatres,—one of his first parts being  
in the English version of Spohr's 'Zemira and Azor,'  
where he was tenor to Miss Inverarity's *soprano*.  
He remained for some seasons on the stage; where  
his voice, a manly rather than a winning one, and  
his careful manner of singing, were admitted in com-  
pensation for his want of dramatic fervour, for the  
limited extent of his vocal accomplishments, and for  
his nullity as an actor. It was in a lucky moment  
that he hit upon the Scottish Evenings,—those special  
and interesting entertainments which set the fashion  
largely, but less happily, followed by other singers of  
national music and tellers of historical or facetious  
anecdotes. Mr. Wilson was as successful as original.  
His performances in London and America must have  
realized large gains.

The past has been a week rather poor in musical  
rumours. Those, however, current have been of  
exciting and fantastic quality. We are told that  
Mr. Mitchell meditates tempting M. Auber hither  
for his next French Opera season,—with a new work  
in his hand. This would be "a *gaudium*." Few  
composers of European reputation—as has been  
before remarked—have travelled so little and so  
sparingly partaken of personal lionism as M. Auber;



who is said to be utterly careless as regards the latter and to speak of his art as a *métier*. Such speech we cannot think sincere:—the affectation is more common than credible. The *Gazette Musicale* of Paris repeats the rumour that Mr. Lumley is in treaty for the *Italian Opera* in that city; and adds that he is said to promise Madame Sontag and Mlle. Lind, —Mlle. Gomez, "a graceful and brilliant" *soprano*, —and M. Tamberlick, "the powerful tenor." Here again are we disposed to plead an "if" against the "and" which connects the names of the first two *prime donne* in the same company. More probable (wherefore should not we "spin theories" as well as our neighbours?) would be the re-appearance at some London theatre or other of Mlle. Jenny in the 'Camp de Silésie' of Meyerbeer; seeing that he is now the composer in vogue,—that 'L'Africaine' or some other new opera will probably fall to the share of Madame Viardot as the most dramatic *prima donna* who has ever sustained one of his grand parts,—that *Vietcha* is the unfamiliar character of which Mlle. Lind stands in need,—and that the 'Camp de Silésie' demands stage resources utterly beyond the reach of "the Italians" at Paris. Let those fond of arithmetic follow the calculation to its next step. Meanwhile, anything which will stir the *Maestro* to greater activity is earnestly to be desired.

We perceive that to the corps of singers engaged for the Birmingham Festival Madame Sontag has been added; also Signor Calzolari, the Lablaches, and M. Thalberg as solo instrumentalists.—The Liverpool Philharmonic Festival will commence on Monday evening the 27th of August. We are glad to see that the orchestral music selected for the concerts is sterling without being *peruque*. There is progress everywhere.

The German papers announce among coming novelties, 'Genevieve,' or 'Genoveva,'—an opera by Herr Schumann, whose reputation as a composer appears to be on the increase.

'La Mère Coupable'—last and least worthy of the trilogy of *Figaro* plays by Beaumarchais—has just been revived at the *Théâtre Français*, with Madame Melingue for its heroine. The *Théâtre de la Porte St. Martin* has produced a new melodrama, 'L'Hôtel de la Tête-Noire,' on the story of Castaing. At this the author of 'L'Âne Mort'—who but M. Janin!—professes himself in his *feuilleton* to be righteously scandalized. The dose of poison therein, says he, is too strong.

The theatrical chronicle of the week includes an event which derives a peculiar and affecting significance from accidental circumstance. On Wednesday evening last a large body of eminent performers mustered at Drury Lane as volunteers in aid of a benefit given to a veteran dramatist who catered successfully for the amusement of play-goers through nearly half a century. Before, as behind, the curtain Mr. Kenney "had his claim allowed"—a numerous and brilliant audience being assembled for its recognition. But the testimonial came too late. Even while this farewell tribute was enacting Mr. Kenney had already gone beyond the hearing of fire-works and of tributes. Before the players assembled on the old boards he had "played out the play" of life. Mr. Kenney died, after a short illness, on the morning of that very day which had been especially marked in the play-bills with his name. This gentleman's productions were so many that it would be difficult—as it is needless—to render any account of them on the spur of the occasion. Suffice it to say that his dramatic history extends from 1803 to nearly the present time. It is only a couple of years, or thereabouts, since his last drama—a serious five-act play—was produced at the Princess's Theatre. As a farce writer he was one of the happiest and most popular artists of his time. In efforts of a higher character he depended greatly on French originals,—but his skill in adaptation was first-rate. As a man he took high rank, being a cultivated gentleman, and as such conversant with some of the best minds of his day. He will be gratefully remembered, too, for his kindness to aspirants in dramatic authorship.

#### MISCELLANEA

Buxton, July 24.

*Geology of India and Services of Capt. Vicary.*—If you agree with me that the soldier who devotes his spare time to scientific researches, and

who even in his marches obtains for us some acquaintance with the physical structure of distant lands, is worthy of commendation and reward, I hope you will insert the following brief notice of the labours of a very deserving officer of the East India Company's service.—No sooner was the conquest of Scinde effected, than the vigilant forethought of Sir Charles Napier led that distinguished general to wish to obtain an acquaintance with the mineral structure of the newly acquired province; and for this purpose he selected Capt. Vicary of the 2nd Bengal European regiment to explore the countries on the right bank of the Indus, including the Hala and Solyman mountains. The task was most successfully accomplished,—and formed the subject of attractive communications to the Geological Society of London. The transmission of copious collections of fossils has enabled me to prove that these rocks of the Indus (and they extend, in fact, over the greater part of the Punjab and the valley of Cashmir) belonged to the same great nummulitic formation which occupies so vast a space in Southern Europe, and which ranging from the Pyrenees and Alps through Egypt, Asia Minor, and Persia, as far as Hindostan, is, I have shown, of true older tertiary or *Eocene* age. In the interval of peace, Capt. Vicary, being cantoned at Subathoo to the north of Delhi, explored minutely a considerable tract of the Sub-Himalayan hills which there skirt the great plain of Hindostan; where he developed, as in Scinde and Beloochistan, the existence of nummulitic rocks, overlaid on their lower flanks by those younger tertiary deposits loaded with fossil bones of mammalia, tortoises and crocodiles, splendid specimens of which from the Sewalik Hills have enriched the British Museum through the enlightened researches of Major Cautley and Dr. Falconer. These operations, in carrying on which Capt. Vicary was attacked by fever, were suddenly put a stop to by the Sikh war, in which his regiment was called upon to take an active part. Present at all the principal actions, he supported with his rifle companies the field batteries of Fordyce, and was in the advanced column which captured the camp and guns of the enemy in the crowning victory at Goojerat. Fortunately for science, Capt. Vicary was sent forward with that pursuing force under the enterprising General Gilbert to which the last remnants of the Sikh army surrendered, and which drove Dost Mohammed and his Afghans into the Khyber Pass. Even in these rapid marches by Jelum, Attock, and Peshawar, Capt. Vicary did some geological service; and on re-traversing the ground, he was enabled to determine that the range of the Rawul Pindee and its flanks are composed of the same two groups of deposits which he had previously examined in Scinde, at Subathoo, and in the Sewalik Hills.—Services like these, performed *con amore* in conjunction with stern and most active military duties, are surely not only deserving of the admiration of those who like myself pursue science for its own sake,—but fairly entitle the man who executes them to substantial advancement and recompense. For my own part, I am not even personally acquainted with Capt. Vicary, and I only know him through his researches; but as I observe with regret that he has derived no promotion nor advantage from his hard services with sword and hammer, although he is the senior Captain of his regiment, I am not without hope that my advocacy of his claims may in some degree prove useful to him. Such I feel confident will be the case when the circumstances shall be made known to General Sir C. Napier.—and I can truly say that any reward conferred on this deserving man will much gratify the cultivators of science and most particularly—Yours, &c. RODERICK IMPEY MURCHISON.

*Discovery of a Roman Altar.*—In recently digging for sand in a sandpit at Boughton, near Chester, a Roman altar was discovered, which is certainly not the least interesting of the remains lately brought to light in this neighbourhood. The altar is small, and has no doubt been intended for a portable one; it stands 12 inches high, and is about 7 inches square. The inscription is just sufficiently legible to afford matter for discussion and suggestion to the antiquaries. The first line has the usual dedication—"Genio"—plainly and sharply cut; but from the nature of the stone, the red sandstone of the vicinity, the succeeding lines, three in number, are less legible, and admit of more than one interpretation. Some read the

second line "Averni"—a reading very little indicative of the heavenward aspirations of its worshipers. The altar is at present in the possession of Mr. William Ayerton; who has presented it to the Chester Archaeological Society,—to whose museum it will be removed after the visit of the British Archaeological Association to Chester.—*Chester Courant*.

*Sale of Rare Books.*—The extensive library of the late Rev. H. F. Lyte, forming seventeen evenings' sale, has just been concluded by Messrs. Southgate & Barret. The sale consisted of above 4,300 lots, —and the following are the prices of some of the articles most deserving of notice:—Chester's (Robert) 'Annals of Great Brittain,' a rare poem, sold for 40l.; a Catholic version of the New Testament, printed at Bordeaux in 1686, brought 26l.; 'The Prymer of Sarisbury,' 1555 (imperfect), sold for 15l. 15s.; a Missal on vellum, 26l. 10s.; the works of the Fathers St. Chrysostom, St. Jerome, St. Gregory, &c., in all 73 vols., 116l.; Robert Greene's works, 10 vols., 62l.; 'Les Propheties de Merlin,' very rare, in 3 vols., sold for 30l. 10s.; a curious collection of works relating to the Martin Mar Prelate Controversy, 11 vols., 16l. 13s.; 'Gallandii Bibliotheca Vetus Patrum,' 14 vols., 34l. 10s.; Nicholas French's 'Unkind Deserter,' 11l.; a Protestation made by Henry VIII., four black letter tracts, sold for 11l. 5s.; some scarce Sermons and Commentaries on the Epistles and Gospels, by John Calvin, 15 vols., mostly black letter, 18l.; sixteen rare volumes and tracts relating to the Brownists' Controversy, 10l. 18s.; John Cotton's works, 11 vols., 11l.; Dugdale's 'Monasticon,' old edition, and the Baronage, 7 vols., 13l. 4s.; Henry Bullinger's Sermons, &c., 9 vols., 9l. 15s.; Thomas Fuller's Works, 14 vols., 9l. 14s.; Griffin's Collection of Amatory Sonnets, 1596, 8l. 15s.; Sir Thomas More's Works, black letter, 9l. 9s.; 'Philonia Judaei Opera,' 2 vols., 7l. 5s.; five Early Spanish Works, relating to America, 6l. 8s.; Catalogue of the Bodleian Library, 5 vols., 5l.; Benjamin Keach's Works, 18 vols., 8l. 2s.; 'Horae Sarisburienses,' 6l. 10s.; Parrot's 'Springs for Woodcocks,' scarce, 5l. 12s.

*The Culloden Monument.*—Mr. Mackenzie, architect, of Elgin, has constructed a design for this monument; for the erection of which a considerable sum has already been subscribed. The model represents a large, irregular, broken, conical mass, in imitation of natural rock, round which is a rough road—now winding through clefts, and now ascending by steps, seemingly water-worn, until it reaches a small flat on the top of the mass. In front, crowning a precipice, is a fine female figure, leaning on the rock, and mourning; with two boys, holding by her hand and skirts,—the young one looking anxiously up in her sorrowful face. In front of the precipice is rudely carved the word "Culloden, 1746." At various prominent points the model presents small tablets of various forms to be erected by clans, or in memory of individuals.—*Edinburgh Weekly Register*.

TO CORRESPONDENTS.—A. B.—C. H. H.—S. E. M.—A. F. Malvina.—A Constant Reader—received.

MACLEAN FOR "JUCIUS."—In references to that part of our recent article on this subject [see ante, p. 686] which disposes of one of Dr. Brewster's arguments for the identity, drawn from an assertion of Governor Hamilton in relation to "that d—d scoundrel," the surgeon of Otway's regiment—"by proof that Maclean never was Surgeon of Otway's regiment,—we have been addressed by several correspondents. One suggests that Maclean might have been Assistant Surgeon of the regiment;—but there were no assistant surgeons at that time in the army.—Another hints that he might have been "Hospital Stale;"—but hospital mates were an inferior class, not even appointed by commission; whereas Maclean was a highly educated man, who was for many years at Dublin University, and for three or four at Edinburgh, where he took his degree as M.D. Hospital mates, not being commissioned officers, do not appear in the Army Lists. There was one attached to the regiment in 1755 of the name of John Garnett; and it appears from the muster-rolls from 25th Oct. 1759 to 24th Oct. 1761 that there had been a hospital mate during a part of that period of the name of Wolker.

J. F.—Thanks to this correspondent.

F.—The objection to which this correspondent claims the right to reply was first taken by ourselves,—not by H. E. S. F.'s reply does not in our opinion remove that objection;—for which reason it is that we have declined to make his letter an exception to our determination not to reopen, unless for cogent reasons, any part of the subject to which it has relation.

Erratum.—P. 686, col. 2, l. 4. Thomas Wilkins—not Thomas "Williams"—was the name of the Surgeon of Otway's regiment here referred to.

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